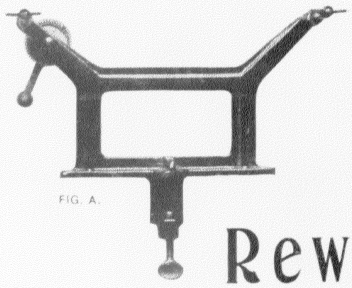

FIG. A.

LUBIN'S "Marvel" Double Rewinder

The most practical Rewinder for quick work. Can be attached to any machine, bench or table

Price, $3.00

Fig. A. shows the Rewinder without Reels.

Fig. B. shows the Rewinder with Reels ready for work.

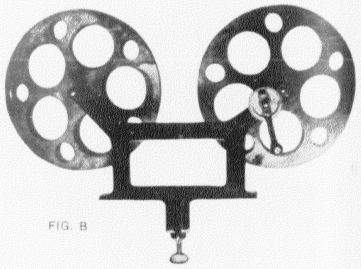

FIG. B

REELS, 10 inch diameter, best cold-rolled steel 75c Each
9 inch diameter " " " " 40c "

S. LUBIN
MANUFACTURER OF
Life Motion Picture Machines, Films, Slides and Stereopticons.
LUBIN BUILDING, 926-928 Market St., Phila., Pa.

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COMIC SCENES

The Trials and Troubles of an Automobilist.

400 feet.

The scene opens showing a peddler's pushcart in front of a well-known theatre. The automobilist runs up and orders the peddler to get out of the way. The peddler refuses to budge. The chauffeur gets angry at the repeated refusals of the peddler to move on. Losing all patience, he puts on full speed, thereby knocking the pushcart and the peddler into the middle of the street. A large crowd is attracted by the yells of the Jew, and, taking part, they seize anything they can get their hands on and pelt the automobilist unmercifully. Four officers are seen to appear on the scene, and, seeing the state of affairs, they hail another automobile and give chase through the principal streets of the city, followed by a crowd of at least five hundred angry citizens in wagons, in automobiles, on bicycles and afoot. The chase is continued until the outskirts of the city are reached. As the officers catch up to the fugitive their machine breaks down. The automobilist, seeing this, gives them the laugh. While he is enjoying the misfortune of the officers his own machine breaks down. The officers abandon their machine and take it on the run, and they succeed in catching him, when there is a lively hand-to-hand fight on the hillside. The automobilist succeeds in freeing himself, and takes it on the run through the park and is cornered at the lakeside. Seeing that it is his only means of escape, he takes to the water. The officers, not to be outdone by this daring man, also dash into the lake, where there is a most terrible struggle. After almost drowning one of the officers in the struggle, he succeeds in getting free and starts off afresh through the woods and puddles, and is cornered again by another lake, where he repeats the first bath. Succeeding in escaping, he finally gets to the roadway, and, getting into his automobile, which in the meantime has been repaired by his chauffeur, he gets a good lead. The officers are seen running toward him. Not to be outdone, they board a trolley car and eventually head off the automobilist. Alighting from the car, they surround the automobile, when they surrender and are taken to a station house in a patrol wagon.

Willie's Vacation.

275 feet.

This shows a young man going away for his vacation. We see him get off a trolley car, and the farmer and his family are there to meet him. The farmer warns him that he had better not be caught making love to his daughter, but Willie is so taken up with the feeding of the feathered family and milking the cow that he forgets the warning; they are seen sitting on a bench, making love. She tells him a funny story, which he heartily laughs at, as the farmer spies them, and, taking the daughter by the ear, tells her to go into the house. He takes her place, and when Willie spies him, he jumps up in surprise. He is requested to give an explanation of his conduct, but he just laughs at the farmer, who,

getting his temper up, empties the milk pail over Willie, who takes it on the run, the farmer after him with a shotgun. We see him running through the cornfield, the farmer fires at him, and he fairly flies over the fence. The chase continues and finishes with him getting caught and being thrown into a lake, and he is assisted out by the daughter. The backgrounds are beautiful and the action is lively from start to finish. Absolutely clear, sharp and distinct.

The Photographer's Mishap.

95 feet.

This is one of the funniest films we have ever seen. An amateur photographer attempts to take a picture of an express train coming toward him. He sets his camera up inside the track directly in the path of the huge locomotive—coming at the rate of 50 miles an hour. Failing to get out of the way in time, the train strikes him and he is flung far out in the road with his camera, which is demolished. It is impossible to kill the fiend photographer. After the train passes he arises and, grasping the remains of his precious camera, he rushes across the tracks, but stops again to view the landscape. A track-walker saves him from another train coming in an opposite direction by throwing him bodily in a ditch. This film is a beauty from beginning to the end and anyone not amused by it is void of all humor. Buy it if you want a star picture. This film can also be made in a strip 65 feet long.

That Poor Insurance Agent.

100 feet.

Here we see an insurance agent entering the grounds of a farm house. He is seen to inquire for the madam of the house, and is told to go around to the rear. He walks up to the steps of the porch and tries to convince her ladyship that she must be insured, but is refused. Still he is so persistent that he is pushed down the steps, where, at the bottom, a mischievous boy has tied a rope. He turns a complete somersault as his feet strike the rope, and, getting up, he threatens to have revenge, when a bucket of whitewash is thrown over his head—bucket and all. After a struggle to free himself of the bucket he is a sight. The master of the house appears and kicks him away, then sits down on the steps and carries on at a great rate about this man coming and bothering him and what he will do if they don't keep away, all the time going through some very comical motions. The poor insurance man is seen sneaking in, and puts a giant firecracker under him and blows him up. Then he is seen walking toward the camera, with his clothes torn, covered with whitewash, and with a beautiful black eye, and the way he tears his papers up is convincing that he will seek more suitable employment. Very comical facial expressions, and full of snap.

Butcher Shop.

90 feet.

Hans Pumpernickel and Hiney Dingelspiel are seen operating a sausage machine. "Dey are making some gonversations mit demselves," when a man enters with two boarding dogs which they buy and proceed to grind them up into "sissage." Customers arrive, one by one, and purchase the "wurst." Hiney waits on them, whilst Hans operates the machine. Picture No. 1 is 75 feet. No. 2 ends by throwing a Chinaman in the machine and is withdrawn in the regular "Frankfurter" shape. His head appears in the end and Dingelspiel twirls it

around by the queque. Both films are beautiful in point of photography and exceedingly funny.

Fun at a Children's Party.

65 feet.

Here is one to please the children. A group of bright young girls are each supplied with a plate, in each of which the eldest girl pours some water. She seats herself on a chair, surrounded by the others, and they follow her motions. She places her hand in her dish, rubs it on her face, making motions as would suggest a mustache and side whiskers, after which she rubs her hand under the plate, goes through the same motions and imitated closely by the group. As each one rubs her hand under the plate and then to her face —the plates having been blackened by lampblack prior to the beginning of the game—all but the leader is marked up in such a manner as to create bursts of laughter. After she tires of this game she procures a mirror and shows the group how they have disfigured themselves, when they all take her and give her a dose of her own medicine. This is really funny, and the photography is excellent.

Grandma and the Bad Boys.

110 feet.

Two bad boys conceive the idea to play a trick on their grandma, and, while she is in her old arm chair knitting, they fill the lamp chimney with flour and set the lamp in its accustomed place. One tickles grandma behind the ear with a straw and annoys her to such an extent that she rises, and, seeing no one about, prepares to light the lamp. Immediately upon taking the chimney from the lamp she is deluged with flour. She then discovers the boys under the table, and, dragging out each one by the ear, she douses them in the flour barrel and then gives them a good licking. The animation is exceedingly fine in this picture.

Love at 20 and 40 Years After.

50 feet.

When the picture is first seen a young man is seen courting his girl who is about 20 summers. They appear to be exceedingly fond of each other as is evidenced by their actions. The film then changes and we see the pair 40 years after, still billing and cooing, as they did years before. A very good subject.

Snicklefritz Has a Hot Time.

55 feet.

This is a side splitter. Dutchy Snicklefritz finds every place he attempts to sit down on uncomfortably hot. It was probably he who suggested the old song, "A Hot Time in the Old Town To-night."

Reuben Buys a Gold Brick.

75 feet.

When Reuben comes to town there is always "something doing" and the fact is borne out in this case also. Our rustic friend has received one of those persuasive circulars from a "city gent" advising him that he can buy real gold for a song. Reuben bites on the alluring bait and arrives in New York, carpet bag and all. The sharp displays his wares to the unsophisticated yokel and shows him the certificate from the assayer proving apparently that the gold is genuine. The jay pays over his hard earned dollars and the sharper vanishes. An every day occurrence in the great metropolis. Fine.

How Would You Like to Be the Iceman?

150 feet.

This film was taken after the popular song by the same title, and is a

funny picture indeed. A book agent calls on a woman, who is engaged in washing clothes. He proceeds to try to convince her that she should buy his book, which she flatly refuses. He then tries to make love to her and embraces her, when the iceman, who is her friend, suddenly enters and proceeds to hammer the dude book agent. After throwing him out, he returns and is rewarded by his lady love with numerous kisses. This is an excellent film.

Farmer Chasing Trespassers.

50 feet.

Here we show a familiar scene. A number of boys are swimming in a private lake, when the owner comes along and chases them. They worry him because they can swim all around him, and although he has a bough of a tree he cannot reach them. They came up behind him on the rock on which he is standing and dive overboard, but the farmer cannot catch them, and finally gives up in despair.

Eating Watermelons for a Prize.

50 feet.

This is one of the most ludicrous films ever shown. Three young coons are first seen eating "watermillion" and the fellow in the middle is seen to dive forward several times and bury his face in the watermelon of his companions. The three are finally joined by four others who attack the remains of the luscious fruit with a vengeance.

Mr. Anthony Rastus Jackson, who also loves chicken, is the ringleader and manages to swipe all there is in sight. They wind up the affair by throwing the rind at each other and they wash their faces with it, and seem to enjoy it. This is really funny and exciting.

Cake Walk.

100 feet.

Here is a film, one of the finest of its kind, portraying a number of colored professionals in their favorite pastime, a cake walk. This is a winner and is bound to win applause. Be sure to ask for this film; it's a corker. Very laughable.

Trouble With the Washerwoman.

50 feet.

A woman is first seen at the tub, washing, when the typical iceman enters, drops a large cake of the frozen moisture into the chest, breaking many of the dishes and upsetting the eatables whereupon he is scolded by the washerwoman. He then seeks to amuse himself by dropping a piece of ice down the woman's back, which she resents with a blow from a bunch of wet linen. He then thrusts his arm around her neck, and attempts to kiss her. In the scuffle which ensues the tub is overthrown and the water and the suds flood the floor, running toward the audience.

Bullet vs. Whiskey.

50 feet.

Here is a decided novelty. The figure is very large and the facial expression is wonderful to a marked degree. A man is seated at a table on which is lying a revolver and a bottle of whiskey. He pours out a drink, and is about to swallow it when he stops to reason with himself. Laying aside the whiskey, he seizes the revolver and places it to his temple is about to blow out his brains, when he again changes his mind and drinks the whiskey. We consider this to be one of the finest life motion pictures ever made.

Biddy's Day Off.
About 50 feet.

A very funny subject. Biddy invites a male and female friend to call on her on her "Thursday off," and while Patsy plays the fiddle Biddy and her friend Mary Ann indulge in a real old Irish breakdown.

Clown and Beer-Thief.
50 feet.

A clown enters holding a bottle of beer in one hand while in the other he holds a glass. Drawing the cork, he fills the glass, but before drinking he places the tumbler on the chair standing near and proceeds to attend to something at the opposite side of the room. Meanwhile a man enters and spying the beer, drinks it down before the Clown returns. The Clown is very angry when he finds his drink gone but not to be outwittted he seizes a large spigot lying near and driving it into the man's side, he draws a glass of beer from him and drinks it down with a gusto. Good.

Discovered Through an Opera Glass.
50 feet.

This is a good one. A beautiful young lady observes a crowd in the distance and, seizing her opera glasses, scans the crowd over to see if her lover is among them. Catching his eye, she beckons for him to approach, and he quickly avails himself of the opportunity to talk to his sweetheart. Forgetting that they are watched, they hug and kiss; she draws him up over the balcony on which she is resting and they both disappear from view. Ever been there?

Window Washer.
42 feet.

If you want to laugh until your sides ache, buy this film. A man is seen washing the windows of his shop, when the woman tenant on the second floor shakes out a table cover filled with crumbs, almost all of which fall on the man's head, some entering his eyes. He looks up to see who did the mean trick, but there is no one there. He returns to his work and the same thing happens again. Looking up quickly, he spies the woman deliberately shaking out another cloth, and, climbing the ladder standing nearby, he seizes the cloth and pulls it out of her hand, but she loses her balance and drops to the ground. She cries with pain, but the man is deaf to her cries. She rises, and, sneaking behind the ladder, she throws it down with the man underneath. One imagines he is killed, but the ladder rises of its own accord, with the man still clinging to it, and, seeing the woman laughing at him, he pours a bucket of water over her, drenching her to the skin. Very funny.

Little Tich,
100 feet.

This funny individual will make you laugh. He is funny in all his actions. His shoes are made of some elastic material which enables little Tich to bow almost to the floor without bending his legs, the spring in the shoes carrying him down and up again. He is a comical-looking sight at best, being made up to suit the part, and he will make you laugh, whether you want to or not.

Jersey Mosquito,
90 feet.

Simpkins and his wife are sitting in their library, each reading a newspaper. Suddenly a mosquito of the "Jersey" variety makes his appearance and tackles Simpkins on his bald pate, after which Mr. Mosquito pays his respects to the madam. The twain prepare for action. One seizes a broom and makes a swipe for the skeeter, who evades the blow, which is received with full force by the master of the house. In aiming a blow for the lively insect Mrs. Simpkins destroys a beautiful oil painting,

the cuckoo clock and various other ornaments in the room. Finally the boss of the mansion decides to reach the "skeeter" by climbing on the table, but the table breaks from under him and he is precipitated to the ground with great force, breaking everything in his path in his descent. He captures the invader however on the floor, when he jumps on him and an explosion follows, wrecking the balance of the furniture, but Jersey is minus one large and juicy mosquito. Very funny.

DeVoy the Wire Walker,
50 feet.

This picture shows the wonderful DeVoy performing on a slack wire, and the hair-breadth escapes from falling are so numerous as to keep one excited all the time he is on the stage.

DeVoy's Revolving Ladder Act,
60 feet.

Everybody knows the famous DeVoy, but everyone has not seen his wonderful act, and here is the opportunity. It is nothing short of the marvelous, and you hold your breath while he is performing, as a misstep would mean instant death to him.

Rubber Face.
40 feet.

This is a side-splitter. All that you see on the screen is an immense large head of a rather pretty woman, who grimaces at the audience. She is well named "Rubber Face," as she appears in some instances to tie her face in a knot.

Courting in Olden Times.
60 feet.

Here is a picture that will show how your great-grandfather and mother did their courting. The picture is true even to the wearing apparel of both the male and female, and those who are engaged in the same occupation at the present time may judge whether there has been any improvement made in the art of courting.

Game of Cards,
50 feet.

One of the many pleasing subjects in which facial expression forms the principal attraction.

Goose Takes a Trolley Ride,
100 feet.

The picture opens showing the approach of a Philadelphia trolley car, known as refrigerator cars in winter. The car stops and a lady gets aboard. Just before the car starts, a farmer hops in. He carries a large goose in his hands, with its wings fluttering. The car starts and we see the interior, where a number of those horrid men are sitting reading newspapers. One of them gives a pretty girl a seat, but the homely one (as usual) is allowed to stand. She is loaded down with boxes and bundles, as though she had been shopping. She sways from side to side, but the men are apparently blind, until she steps on the foot of one of them, when he limps out of the car. She is about to sit down, when the farmer with the goose bumps into her and she loses her grip on her bundles, which fly in all directions. Rising in her wrath, she seizes one of her bundles, which contains flour, and beats the farmer unmercifully. The car stops, the conductor pitches the fighters out and they resume their fight on the sidewalk. The goose meanwhile hops away.

Greedy Child,
60 feet.

Laugh and grow fat. That is not exactly what the greedy child is doing, although he is fat as butter. He is seated on a table. He cries for something to eat, and his sister at his side

feeds him with some taffy, each time rubbing a small portion of it on his face, until he bursts out crying, making a very comical end to the picture.

Aunt Jane's First Lesson in Love.

50 feet.

Aunt Jane receives a visit from her best beaux, who proceeds to give the "Old Girl" her first lesson in the grand passion. Aunt Jane proves to be an apt scholar, as the picture finally proves. This is excellent.

Hubby to the Rescue,

50 feet.

A man and wife are seated in a street car talking, when the conductor asks for the fare. Hubby rises to get the change, when a hobo, who is seated nearby, slips into hubby's place, and before wifey knows what is about to take place Mr. Tramp gives her a hearty kiss. Wifey screams, "Go away, you naughty man," which cry attracts hubby, who seizes the tramp and throws him out of the window.

Now You Stop.

65 feet.

Here is a novelty. A child is seen sitting on the ground playing, when a number of chicks rush upon him. He urges them to go away, without effect. He is joined later by his older sister, who tries to pacify him, all to no purpose. When the Roosters and Hens approach he is scared to such an extent that his sister chases them all away. Very good.

Three Mischievous Lodgers.

100 feet.

Dingelspiel and his wife prepare their evening meal and proceed to indulge in it, when the lodgers on the upper floor determine to interfere. They bore a hole in the ceiling, and, with the aid of a brace and bit and using a long pole through the opening, remove the wig of our Teutonic friend. Becoming bold, they throw down a quantity of powder, almost blinding the poor old man and his wife, who both leave the room, when the lodgers descend and proceed to throw the furniture about the room, and, piling it up against the door, take full possession. The situations presented are ludicrous in the extreme.

Living Dummy,

86 feet.

This picture will make you roar with laughter. Two men are enjoying themselves by throwing an apparent dummy about the room. The figure is that of a woman. No one would believe that the dummy is alive, nor will they believe it until they see this film. After she is thrown about in a manner warranted to kill any living person, she suddenly comes to life and knocks down both of her persecutors. An exceedingly good and lively picture.

Lovers' Quarrel,

50 feet.

Lulu and Leander take a ride in the trolley car. Leander makes a remark to which Lulu takes exception and a quarrel ensues. Our hero pleads long and earnestly with his lady-love and she finally relents, when they, oblivious to their surroundings, caress each other. Charming.

Mary Jane's Mishap,

250 feet

Mary Jane is a typical 'Hinglish girl. She is seen in her kitchen, having overslept herself, skurrying about, trying to do a number of things at one time. She blackens the Master's boots, puts the kettle on, builds the fire, etc., etc. While engaged in shoe-blacking, she scratches her nose with the blacking brush and leaves a large black mark on her face, which makes it appear that Mary Jane has a mustache. However, she goes on with her work, but the fire will not come up. Mary runs for the kerosene-oil can and proceeds to pour about a quart of the fluid on the apparently extinguished fire, after which she kneels on the floor to blow some life into the old kitchen range. She evidently succeeds for suddenly an awful explosion occurs and Mary is seen traveling heavenward.

The Poachers,

215 feet.

The snare—a low net—is set across some bushes, and several hares and other game are struggling in it. The poachers arrive to secure their prey, and are surprised by gamekeepers; hurriedly hiding until the keepers, accompanied by police, enter the bushes in search, they make a dash directly the latter are out of sight. Keepers and police give chase—over the gate, through the bracken, across the fields. The poachers turn and fire upon their pursuers, who return the fire, and one poacher is wounded in the arm. They are off again, but hard pressed, and turning in a narrow country lane, the poachers succeed this time with two hasty shots in dropping a couple of their pursuers. Another short run, and poachers, police and keepers are mixed up in a desperate hand-to-hand struggle, in which the butt ends of their guns are freely used. They break away and make another run for it, but are headed off into a broad but shallow stream, into which one leaps in his efforts to escape. A policeman follows, and the struggle is resumed in the water. The policeman gets the worst of it, and once again the poacher gets away. His mate also gets flung into the water during a struggle on the bank. They are driven back into the water again from one side, and captured in an effort to escape from the other. Being brought close past the camera, their desperate and exhausted condition are plainly discernible.

What is Seen Through a Keyhole.

110 feet.

Have you ever tried it? If not, then buy this film and learn. The pictures are not immoral, by any means, but are funny in the extreme, and you will be convulsed with laughter when you see what can be seen through a keyhole.

Devoy, the Funny Skater.

50 feet.

One of the funniest pictures we ever saw is this of the famous Devoy, of the firm of Loro & Devoy, the comical acrobats. Just see him fall once or twice and you will wonder why he does not injure himself. He is not padded, nor does he try to break his falls, as many tumblers do. He is a whole show in himself. Comical in the extreme.

A Shocking Accident,

50 feet.

The mistress of a country house is going about inspecting the work done by her servant, when she discovers dust on the railing surrounding the porch and, calling the servant, she orders the rail cleaned, as it should have been done originally. The servant brings a ladder and, mounting same, proceeds to clean it as she is told. A city dude approaches, makes bold to ask for a kiss, and receives a slap for his pains. He is so startled that he bumps into the ladder on which the servant is working, throwing her to the ground, the ladder falling on top of her. She rises in her wrath and, seizing the bucket of water standing close by, she drenches the dude, spoiling his best Sunday clothes. Still smarting from the pain, she takes his walking stick and pounds him until he runs away. This will make you roar with laughter.

Sleep-walker's Dream.

180 feet.

The scene is laid in the bedroom of a pretty maiden, who is seen in her bed fast asleep. She is a somnambulist. Rising, she lights a candle and leaves her room. We follow her through the corridor out on the roof, where she walks as though in a trance. We follow her for a full block across the roofs of the houses until she arrives at the corner, when she turns and walks on the outer edge for a few feet and, missing her footing, she is violently thrown to the ground, fifty feet below. The picture changes, and the body is seen to fall through space and land on the ground, but by that time she is lifeless. An officer picks her up, but life is extinct. A man passing at the time assists the officer in carrying her to the hospital. Again the picture changes, and we see the maiden fast asleep in her room. Suddenly she rolls out on the floor, when she awakens and finds it but a dream, a hideous nightmare. Falling on her knees at her bedside, she prays fervently. Magnificent.

True Love Never Runs Smooth.

110 feet.

Johnson's wife finds a letter in his coat from a dame with whom he has been flirting. The letter suggests that he meet her in a nearby cafe. Mrs. Johnson doesn't do a thing to him. She confronts him with his perfidy and proceeds to throw all of his wearing apparel out of the window. Johnson is in despair, and tears his hair and raves, but all to no purpose. Finally the bell rings, and, going to the door, Mrs. J. receives a letter for hubby, which, on being opened, advises him that he has inherited a fortune. Mrs. J. finally accepts the explanation made by her hubby, and on promising to be good in the future, she causes his clothes to return as if by magic, and she catches them as they enter the window. This is good.

The Chicken Thief.

45 feet.

This is a funny one. A fellow steals some chickens and runs away with them, closely followed by the farmer's dog. Just as he is about to escape he trips and falls, dropping the chickens, who return to their roost. He rises and attempts to climb a tree, but is caught by the dog, who proceeds to chew the seat out of his trousers. The man is partly up the tree with the dog hanging on to him. This picture will always get applause.

Why Jones Left Home.

75 feet.

Mrs. Jones instructs her spouse to attend to the baby while she goes to market. Jones tries to amuse his offspring, but does not succeed. Suddenly he thinks of the bottle which is standing on a shelf outside of the window to cool. Bringing it in, he hastens to feed its contents to the baby, who devours it. Thinking the child needs further amusement, he dances it on his knee, when the child vomits the milk into Jones' face. Enraged, he spanks it just as his wife enters. She takes the baby away, and after laying it down, proceeds to give her husband a good drubbing with the broom. Comical.

The Dull Razor.

50 feet.

A portly gentleman becomes disgusted with his barber and decides to shave himself. Confident that he can do it, he prepares the lather, strops his razor and goes to work. Continually cutting himself, like the proverbial bad workman, he blames it on the razor and gives up in despair. Good and comical.

Loro and Devoy, the Comical Acrobats.

200 feet.

These comical fellows will make you laugh from start to finish. One is dressed in clothes suitable for a hobo, while the other is neatly attired with fancy shirt waist and knee breeches and low shoes. The better dressed one performs some marvelous acrobatic stunts and the bum endeavors to imitate him. He fails, however, and falls each time to the floor in all positions, each one funnier than the other. Pure fun is witnessed in this picture and creates merriment for all.

Who Said Chicken?

50 feet.

All coons like chickens. This fellow is no exception to the rule and to see the expression on his face when somebody mentioned the toothsome bird to him proves the fact conclusively. The subject is that of a darkey of immense proportions talking to the audience. The head occupies the entire screen. Incidentally the subject was that of a Southern darkey, said to be 98 years of age. He has about three teeth left and they look like old-fashioned tombstones. A perfect picture of facial expression.

The Tramp and the Dog.

90 feet.

Laugh and grow fat. A tramp, a veritable hobo, climbs over a fence and after carefully looking over the ground and seeing no person about, proceeds to "swipe" a pie which was left outside to cool. As he attempts to get over the fence again with his plunder a fierce bulldog seizes him on the bosom of his trousers and pulls him back on the ground. Then begins a tussle between man and dog. The bum is dragged all around the yard, but he holds on to the pie like grim death. The mistress of the house urges the dog on and the tramp, from the expression of his face, does not see the joke. This is a genuine laugh-producer.

The Irate Model.

50 feet.

A beautiful woman poses for an artist, but on leaning over and looking at the sketch she is displeased and, seizing the canvas, dashes it on his head, destroying it entirely.

How Rube Stopped the Trolley Car.

50 feet.

This is a street scene in Philadelphia in which a Rube and his girl are walking, "seeing the sights." Rube becomes inquisitive and, leaving his Mandy for a moment, he walks across the track and stands directly in the path of a fast-approaching trolley car, which scoops him up in the fender. This film is extremely funny.

Smoking Smokes.

50 feet.

Two colored "wenches" are shown comparing policy slips, and smoking clay pipes. These are typical Southern darkies, and are well worth seeing.

Facial Massage.

45 feet.

This is a popular subject and bound to receive its share of applause. A lady is seated in a chair and a rather nice-looking young man is giving her facial massage. He becomes so much interested in his work and she appears to enjoy the sensation to such an extent that they finally indulge in osculation.

Whose Baby Is You?

50 feet.

This is a very funny subject and shows "Erastus" making love to his "Dinah." These darkies are of the "Old Virginny" type and the figures being large, they can be seen from any part of the house and will amuse every one who sees them.

Why the Cook Was Fired.

75 feet.

A happy family are seated at their table dining. "Hubby" leaves the room ostensibly to get something from the kitchen, and when he arrives there he makes violent love to the cook. "Wifey" becomes suspicious and, hearing a strange noise, she listens attentively at the door. The noise there confirms her suspicions and she bursts into the room and catches the guilty pair. She belabors her husband and the cook is ordered to leave the house instantly. The old man receives more lectures until his wife catches a glimpse of the back of his coat and see the imprint of the cook's hand in flour on same, when she beats him unmercifully. This film will get a laugh anywhere you show it.

Who Said Watermelon?

50 feet.

The usual watermelon picture shows darkey men eating the luscious fruit. We have an excellent one of that kind of which we have sold quite a number, but the demand for a new watermelon picture has induced us to pose two colored women in which they are portrayed ravenously getting on the outside of a number of melons, much to the amusement of the onlookers.

A Lively Scrimmage.

50 feet.

Aunt Amelia is seen seated at her spinning-wheel, when two bad boys of the village sneak in and use their blowpipes with telling effect on the old lady's face. She fails to find the boys, however, and again seats herself at the wheel, when one of the boys strikes her on the head with a large hammer from the window where she is seated. The old lady's blood is now at boiling point, and she charges on the boys, who scamper out of her way. Leaning out of the window to catch one, she loses her balance, and were it not for her hoop-skirts, she would have fallen to the ground. She is stuck in the window, however, and presents a spectacle that will cause roars of laughter.

Climbing the Greasy Pole.

70 feet.

This is an interesting picture that will be very pleasing to look on. It shows a number of boys and young men attempting to climb a greasy pole. Nearly all of them fail in their efforts and fall into the water, which splashes all around and makes the picture more effective.

Caught in the Act.

75 feet.

A gay married man is out on a lark and meeting one of his former lady friends, invites her into a restaurant, where they order the delicacies of the season. Just as they are about to indulge his wife, who passes the restaurant, looks into the window accidentally, where she sees the pair. She enters and breaks up this pleasant little dinner party, much to the discomfiture of her husband and his lady friend.

Inquisitive Clerks.

100 feet.

This picture open in an office scene where two clerks are playing cards during the absence of their employer. On hearing him approach they pretend to be hard at work, as he passes through giving them hasty instructions meanwhile. A lady calls and is ushered into the private office, where the employer proceeds to make love to her. The clerks peep over a screen which separates the two offices, and in their excitement lean heavily against it, precipitating themselves on the lady and their employer, who proceeds to throw them out. Full of fun and action.

Clowns Spinning Hats.

50 feet.

This film shows two clowns performing acrobatic feats and finally separating to a distance of about 30 feet, they spin their large clown hats, one to the other, catching them on their heads without the aid of their hands. Funny.

Gilbert Saroni Preparing for His Act.

65 feet.

This picture shows Saroni making up for his famous "Old Maid" act. This will prove doubly interesting to those who have seen him on the stage, and it shows at a glance what is necessary for these performers to do before they are ready to address their audience.

Old Maid's Morning Greeting.

60 feet.

Showing a foolish old girl trying to appear natural, but nevertheless thoroughly embarrassed.

Giddy Old Maid.

65 feet.

Chrysanthemum Cinders is very shy, and everyone will admit of the truth of the above statement when they witness her giddy antics. Rich.

The Old Maid's Lament.

50 feet.

This is one of the "Saroni" series of pictures. Gilbert Saroni, the well-known female impersonator, is here shown relating to the audience what troubles the old maids are heir to. Nothing is seen on the screen but the large head of an antiquated female, the expression of whom will cause the tears to flow in laughter.

Old Maid's First Visit to a Theatre.

50 feet.

"Saroni," dressed as an old maid, is seated in a box at a popular theatre, where she is evidently enjoying the play. She nods to her numerous acquaintances in the audience and frequently applauds the show.

The New Version of the Two Old Sports.

60 feet.

Heretofore a picture termed "Two men reading a sporting paper." We have revised the old-time idea and here offer an old sport and an old lady with sporting blood in her. After reading the funny things in the sporting page at which they are gazing, the old lady fondles the old gentleman apparently to his entire satisfaction. The facial expression in this picture is exceedingly fine.

Old Maid Courtship.

60 feet.

Here is seen an old maid during her courtship, and, although she is somewhat shy, she can no doubt give her younger sisters some pointers on how they should conduct themselves when in the presence of their best beau. Funny and full of expression.

He Pulled the Wrong Tooth.

60 feet.

Miss Johnson, suffering from a decayed tooth, decides to go to the dentist. The picture shows her entering the office and after the usual preliminaries she is seated in the chair and the dentist prepares for action. He uses a large pair of gas plyers on the old lady, and after repeated efforts, he finally extracts a tooth which in size resembles that of a horse. In the meantime the lady has suffered so much pain from the operation that she attacks the dentist with a vim and beats him to a standstill.

Peeping Tom and His Telescope.

120 feet.

Comic subjects have the call; here is another one. Peeping Tom buys a

telescope, through which he peeps at his neighbors and in one of the scenes he learns that the Spinster to whom he had made love was made up of many parts, leaving little after she had disrobed. By the time she remove her eyebrows, teeth, hair and other fixtures peculiar to the gentler sex, she remains but a shadow of her former self.

Mrs. Schneider's First Pinch of Snuff

60 feet.

Mr. and Mrs. Hans Schneider are seen in their home after having partaken of their evening meal. Hans reads a newspaper, smokes his great pipe and occasionally takes a sip of beer from a large "stein" standing at his elbow on the table. Mrs. Schneider is busy knitting and indulges in a cup of tea. Finally Hans takes some snuff. He offers it to his better half, who refuses it several times, but finally is induced to take some, when she is taken with a violent fit of sneezing, much to the merriment of those who witness it.

Drawee, the Juggler.

80 feet.

The famous Drawee, the juggler, is seen in this picture, juggling first with his hat, coat and umbrella, and also with his suit case, but finally with a bicycle, which is handed to him in sections and which he juggles until it is complete and ready to ride. Very clever.

A Good Catch.

75 feet.

Two fishermen sitting on a float are patiently waiting for a bite. Finally the long-looked-for bite takes place and on hauling the supposed fish to the surface they find it to be refuse of the river. They engage in a wordy argument and, grasping each other, fall into the water. Being expert swimmers it is an easy matter for them to emerge from the water backward, feet first. While doing so many ludicrous situations present themselves, all of which will be enjoyed by the looker on.

Love in a Railroad Train.

50 feet.

Here is another laugh-producer. A maid is sent to a neighboring town by her mistress and takes the baby with her for company. A traveler, who occupies the same compartment on the train, insists on making love to the maid, who appears to resent it. Learning that they would soon reach a long tunnel she presumes that the fellow will attempt to kiss her and she prepares herself accordingly by partially undressing the baby and when the train emerges from the tunnel he sees, much to his disgust, that he has kissed the baby on that part which was made for it to sit on. Exceedingly funny.

Twentieth Century Surgeon.

100 feet.

This is up-to-date. A man enters the office of a surgeon who proceeds to make a new man of him. The patient is minus legs and arms and yet when he leaves he is perfect in every particular. This is an excellent subject and will take well.

All On Account of Eliza.

75 feet.

A lovesick youth stations himself under the window of his sweetheart and proceeds to play sweet music with a trombone. His serenade awakens her papa, who orders his daughter to return to her couch while he prepares to entertain the lover. Papa leans out of the window and tries to reach the musician, when he loses his balance and falls on top of the player, when a scrimmage follows, much to the discomfiture of all concerned. Exceedingly funny.

The Tramp's Surprise.

65 feet.

A number of boys are seen playing in the street. They are playing a game among themselves, when a tramp comes along and stops to look on. They suggest that he take a hand, and the object is to place a funnel in the waistbrand of his trousers and throwing the head back, place a penny on the forehead and bring the head forward quickly, dropping the penny in the funnel. The tramp attempts this two or three times and finally the last time he makes the attempt one of the boys pours a pitcher of water in the funnel, and you can draw your own conclusions.

A Lively Night.

125 feet.

In which a man is seen trying to get a good night's rest, but is annoyed by insects, some of which are seen trying to crawl up the wall. He rises and each one he hits with his boot explodes, fire and smoke issuing therefrom. An excellent subject, funny in the extreme.

The New Leap Frog.

50 feet.

Showing about 15 boys playing the game of leap frog in the streets of a suburb of New York. This picture is lively and will amuse everybody. The boys in their excitement to keep up the motion finally tumble over each other.

The Foot Juggler.

75 feet.

In which Bartlemas, the foot juggler, is seen to juggle all kinds of articles with his feet while lying on his back. This is an excellent and interesting subject.

You Can't Lose Your Mother-in-Law.

50 feet.

After reading the description of this film the bald heads in the front row will subscribe to the title of this film. A fast train is seen approaching in the distance, and after rounding a curve the last car lurches to such an extent that somebody's mother-in-law, who has been looking at the country scenery, was thrown off the train. After the train disappears from view she suddenly arises and, picking up her skirts, runs after the train, motioning for it to return. She continues on her mad rush until she disappears from view. This is a side-splitter.

A Good Joke.

55 feet.

In which are seen three typical Southern darkies, each of whom is over 90 years of age. One is engaged in telling a funny story and the facial expression on the three men will be enjoyed by everybody who witnesses it. We might say that these men are members of an exhibit at the Pan-American Exposition at Buffalo. You cannot make a mistake if you buy this film.

Prof. Langtry's Boxing School.

95 feet.

This scene opens in a boxing school, where a pugilist is seen giving lessons in the manly art. A dyspeptic attempts to learn the mysteries and is quickly floored by the teacher. He leaves in disgust and is followed by a fat individual who arranges for a few lessons. After doffing his street attire he appears in pugilistic form and spars for awhile with the professor. Suddenly he lets loose and wallops his teacher to beat the band. Throwing him on the floor he jumps on him, and after rolling on the floor together the fat man picks the pugilist up bodily, swings him over his head several times, after which he throws him heavily to the floor. It materializes that our fat

friend is the genial "Fatty Langtry," the well-known pugilist. Very funny and very good.

Chicken Thieves.
80 feet.

The proverbial colored "Chicken Thief" is here shown. The picture shows the farmer looking around for prowlers and after satisfying himself that all is well he returns to his home. As he disappears the "boogy" comes silently along and beckons to his partner, who is a big fat "smoke," to come on. Fatty goes into the coop and Skinny waits outside with a bag and experiences considerable trouble in getting one of the chickens in the bag. He finally accomplishes it and they would have taken many more, but hearing the farmer returning they make off with their booty.

Bicycling Under Difficulties.
50 feet.

A rare scene in midwinter is a boy on a wheel trying to forge his way through the drifting snow. In this film the boy is seen struggling along, when he is discovered by the "gang," who pelt him with snowballs, and finally overturn the wheel. After a lively tilt he manages to mount the wheel again and retreats, to the amusement of the other boys.

Two Old Sports.
65 feet.

The old baldheads are engaged in looking at a sporting paper and making side remarks, which occasionally throw them into paroxysms of laughter. This picture, while suggestive, is clean and can be shown anywhere, except at a church festival.

Nightmare.
65 feet.

In which may be seen a man who, after eating a pate-de-foi-gras, enjoys all the dreams and sees all the goblins he ever heard of and more. The picture is full of excitement, but is really funny.

Snapshot and Its Consequences.
85 feet.

A hayseed and his pretty wife engage a photographer to take their pictures by a running brook in the country. The artist poses them and then calls the hayseed to look through the camera. While our country friend is trying to see the scenery through the lens, the photographer hangs his hat on the front of the camera and kisses the pretty blushing wife until the Rube peeps out and catches him, when he attacks the picture man, throws him to the ground and smashes the camera on his head. A Chinaman comes along and, although innocent, he is thrown to the ground and severely handled. Full of life and action.

After the Ball.
120 feet.

This is a good one. A man and wife return from a ball and before retiring they indulge in a quarrel and hubby leaves the house in high dudgeon. Wifey now regrets the part she took and, calling her maid, takes her into her confidence and the two women confer. The maid suggests that she will don a full suit of men's wearing apparel and then make love to the wife when the husband comes home. They carry out their ideas and when the master comes home he is shocked to see his wife in the arms of an apparently handsome young man. He prepares to give the visitor a drubbing, when the maid, who is dressed as a man, removes the mustache and allows her hair to fall, much to the surprise of hubby and delight of wifey. They are thus reconciled, and we draw the curtain here.

Inquisitive Models.
65 feet.

This picture shows an artist at work in his studio. Three beautiful models are posing on a platform appropriately draped. The artist's valet announces a visitor, and he places a screen around his models, meanwhile causing his patron to be ushered in. The models become inquisitive, and leaning too hard on the screen, they are precipitated to the floor with the pompus visitor underneath. Excruciatingly funny.

The Miller and the Chimney Sweep.
50 feet.

The miller with a sack of flour on his shoulder collides with a chimney-sweep, who carries a bag of soot just removed from the chimney of a nearby dwelling. They engage in a fight, each using his bag as a club. When the battle is over the miller is blackened out of all recognition and the chimney sweep looks as though he had been buried in flour. The air grows so thick with a mass of flour and soot that the contestants are lost for a moment in a cloud of the mixture. The photography is perfect and the action is exceedingly comical.

Fighting Amazons.
55 feet.

Several women engage in a hand-to-hand fight, pulling each other's hair and tumbling about. Before they reach the finish a man and a large dog take part, much to the amusement of the spectators.

An Unpleasant Situation.
70 feet.

This is good. Pat comes home at night from his day's toil and deliberately disturbs his baby, Dinnis, who is soundly sleeping in his cradle. He fondles and caresses him for awhile until Dinnis, by an act of nature, places his papa in an unpleasant situation. Pat's facial expression is very funny.

The Peanut Vender.
65 feet.

A number of bad boys, through their leader, tie a string to the peanut man's stand and to a carriage which had stopped for a moment to take on a passenger. As soon as the vehicle started the stand was overturned and the whole crowd of naughty boys scramble for the peanuts.

Photographing a Goose.
65 feet.

A farmer takes a prize goose to the photographer, and while the artist shows the hayseed what his goose looks like through the camera a tramp enters, hangs his cap on the lens and runs off with the goose. When the "Rube" finds his bird gone he accuses the photographer and they engage in a fight. The wind-up shows the farmer jamming the camera down over the head of the photographer, with his head protruding. This is a funny subject.

Whitewashing a Colored Baby.
50 feet.

Showing a woman trying to wash a colored baby white. An excellent film.

Fun in a Chinese Laundry.
45 feet.

The proverbial bad boy annoys two Chinese, who are hard at work at their wash tubs. They finally catch him and give him a good drubbing, whereupon he grasps them both, one in each hand, and throws them over his head. He kicks them and rolls about the floor, twisting them in all positions until they are lifeless. Throwing them on the floor he departs, when the Chinks sudden-

ly come to life and wind up the picture with one of their peculiar dances.

Home From His Club.
70 feet.

A sporty boy comes home from his club and undresses, but his clothes refuse to remain where he places them, and as they cling to him in a mysterious manner, he concludes to go out again. Good.

Trouble With the Milkmaid.
55 feet.

In which a milkmaid is seen milking a cow, when a dude comes along and attempts to kiss her. She repels him, but he insists and finally succeeds in kissing her several times. She resents his familiarity by throwing the contents of her milk pail all over him. A very funny picture; full of vim.

Bad Boy and Hod Carrier.
60 feet.

Two boys are grinding a large instrument on a grindstone and finally walk off. Patsy Hooligan comes along and, loading up his hod with bricks, starts up the ladder. When half-way up one of the boys returns and pulls the ladder down. Hooligan falls on him and they engage in a hot scrap.

The Dude and the Market Woman.
50 feet.

A policeman is seen in the foreground proudly walking to and fro swinging his club. In the distance we see a dude coming down the street and failing to see the officer, they collide. The copper proceeds to club the dude all around the street, and in the scuffle they overthrow the market woman, who, on regaining her feet, proceeds to beat both men with her basket. Her constant companion, a large St. Bernard dog, takes an occasional bite of the dude, much to his discomfiture, but to the amusement of the onlookers.

The Fooled Policeman.
65 feet.

An officer takes a prisoner to jail, but they stop on their way to imbibe in the flowing bowl. The officer drinks, but the prisoner throws his liquor under the table and continues to fill the glass of the policeman until he is in a stupor, when he ties him fast to his chair and escapes. The picture ends in a funny manner. When the officer tries to escape he makes a dash for the door, but the rope pulls him back with a jerk and he falls to the floor, meanwhile calling for assistance, which arrives in the shape of a gendarme and a waiter from the inn. Good, rich and funny.

On Forbidden Ground.
55 feet.

A number of boys and girls are trespassing, and on being discovered, they fly in all directions. This picture shows them coming full speed down a steep hill and jumping over an embankment. Some fall and scramble to their feet in a mad effort to escape. Last of all comes the farmer, who finally catches one of the boys and gives him a good drubbing. The action in this film is fine.

Trick Donkey.
75 feet.

One of the funniest and liveliest subjects ever produced is seen in this film. A clown brings on his donkey, an apparently docile animal. A fresh coon tries to mount him, when he is thrown in the air as if by electricity. Several other "smokes" jump on the donkey's back, but are flung in the air in a similar manner. The picture concludes with a funny sight. Three darkies clamber on the back of our

docile friend and at the command of his master he remains perfectly quiet until they are firmly seated, when he throws the bunch of "dark clouds" in all directions.

One little coon persists in riding the donkey, and, jumping on his back, he wraps his legs and arms around him, but is finally thrown. The donkey is victorious and appears to smile at his crestfallen colored friends. Rich and exciting.

Casey and the Steam Roller.
60 feet.

Casey is engaged shoveling gravel on the street, and is working in front of a steam roller. As Casey bends over to fill his shovel, the roller comes along and knocks him over. The engineer does not see him, and the great machine, weighing several tons, passes over his body, flattening it out like a piece of paper. Workmen rush to the rescue and discover Casey in his flattened condition, and about twice his normal length. There is then a consultation as to how Casey can be put back to his normal condition. One of the workmen procures a barrel, and, standing upon it, he pounds Casey upon the head with a great mallet until he has driven him down to his proper height. Extremely funny.

Colored Kiss, No. 2.
65 feet.

This is rich. It is entirely different from the old colored kiss, and shows a coon dude and his lady love osculating in an interesting and improved style. The photography is perfect.

Colored Sports.
65 feet.

Here we show two colored sports telling each other funny stories and commenting on certain illustrations in a sporting paper before them. One of them is unusually stout and puffs occasionally on a cigar stump. In the excitement produced by the funny things said he places the lighted end in his mouth, and his facial expressions are funny in the extreme.

Fisherman's Troubles.
50 feet.

A man and woman are fishing from a boat in midstream. The woman rocks the boat and falls overboard. A large dog jumps from the shore and holds the woman up until the man, divesting himself of some of his clothing, finally rescues her. The wind-up is comical.

Policeman Chasing Bathers.
50 feet.

A party of boys are in swimming, and, being chased by a policeman, they swim out into deep water, and the policeman, in trying to catch one, falls in the water, to the merriment of the swimmers.

Fun on the Ice.
65 feet.

This picture shows a number of boys and girls skating on the ice over the Wissahickon Creek, in Philadelphia, when an old maid and a hayseed collide. They both fall heavily on the ice and scramble about for a moment, then, rising, they grapple with each other and fall again, much to the merriment of the spectators.

Lone Fisherman.
50 feet.

A lone fisherman sits upon the end of a loose plank on a bridge. Mischievous boy tips a stone used as ballast off of the end thereof and the fisherman falls overboard, and, after a ducking, is fished out. Sure to make a hit.

Babies' Quarrel.
50 feet.

Two babies are shown seated in

high chairs and apparently enjoying themselves. Suddenly one snatches a toy from the other, and they indulge in hair-pulling. Very funny.

Never Interfere in Family Troubles.
50 feet.

This is a very amusing scene. You see a man and wife having a lively scrimmage as the result of the husband coming home late. A well-meaning friend interferes and tries to help the wife, whereupon she turns upon him with a broom and teaches him that it is never safe to interfere in family troubles.

Gardener Sprinkling Bad Boy.
50 feet.

A man is seen sprinkling the garden, when a bad boy happens along and treads on the hose. The gardener looks into the nozzle, bad boy lets go, and the water bursts out with such force as to almost throw him down. In discovering the one who caused the trouble, he chases and catches him and proceeds to give him a bath. Very funny and somewhat exciting.

The Difficulties of a Manicurist.
50 feet.

An old lady calls on a male manicurist for the first time. She longs to know of what this art consists, but by the expression of her face while he is operating, one would judge that she is suffering severe pain. While filing her nails he makes a slip and she immediately grabs him by the hair and gives him a good drubbing.

Breaking up Housekeeping.
65 feet.

In this scene you see an angry and excited wife and husband. The stove is overturned, the crockery broken and everything movable is thrown out of doors. This is a picture the like of which you often read about.

Snowballing.
50 feet.

This picture takes you back to your boyhood days, when you laid around the corner for some old fellow who could not run after you, and, when opportunity offered, pelted him with snowballs. We've all been there, many a time. The picture is full of motion—so are the snowballs.

Electric Treatment.
65 feet.

Two men call on a physician for treatment. The doctor seats one to his left and the other on his right and then proceeds to give them the battery. They squirm and twist until the current is shut off. They are then introduced to a lung tester, in which they both blow. One of the patients is immediately covered with flour, which is discharged by the instrument, while the other receives a volume of black powder directly between the eyes. This is a corker.

Pillow Fight, Reversed.
60 feet.

This is the popular subject reversed, in which the picture opens up showing the fight in progress, the feathers flying about the room, and general excitement, and ends by the feathers returning to their respective places and the children finally reposing in their downy couch fast asleep.

Massage Treatment.
65 feet.

A portly gentleman enters the masseur's apartment, and, being divested of his clothing, lies down on a slab to be massaged. After a few passes over him he arises minus his avoirdupois. The attendant clothes him again and dismisses him. A very funny effect in this picture is the novel method in which the patient's clothes are taken off and put on with magical effect.

A Narrow Escape.
60 feet.

The sandwich man comes along and is stopped by a person, who buys some sandwiches, throwing the hot sausage man on the ground and seating himself on his back, meanwhile eating all the time. Rising suddenly the hungry man runs away, the sandwich man chasing him. They race about the street for a while, until a baker with his push cart comes along. The pursued jumps into the cart and pulls down the lid. The sandwich man returns with an officer, but they cannot find their man, who is hidden in the baker cart directly behind them. Exceedingly funny.

A Fresh Bath.
50 feet.

In which a lady is seen to disrobe and enter her bath tub. A striking picture.

Behind the Scenes.
50 feet.

In which is seen all that usually transpires on the stage. Property men are setting scenery and continually collide with an old sport, who is there to pay court to his favorite ballet dancer. The sport resents the treatment he receives, and they play a hose on him, drenching him to the skin.

Two Rubes at the Theatre.
75 feet.

This picture shows the interior of a well-known theatre. Two hayseeds occupy the front seats, and an idea can be gained of the merits of the play by their facial expression. They indulge in peanuts and apples during the performance, to the amusement of the occupants of the seats surrounding them. Excruciatingly funny.

Upside Down.
100 feet.

The character in this picture is nonplussed. He is thwarted in every attempt he makes to appear natural. When he sits down on a chair the chair disappears and is next seen hanging on the wall "upside down." The table appears to be more at home on the ceiling than in its accustomed place. If our friend takes off his coat it returns to his person inside out. Everything is transposed, and he rushes off in despair. Excruciatingly funny.

Photographing the Audience.
75 feet.

A photographer on the stage attempts to photograph the audience, and is almost driven wild by those who will not pose correctly. Finally he snaps the camera in despair, but it explodes and wrecks the surroundings. He is so incensed that he hurls pieces of the stage furniture into the audience, until one of them clambers upon the stage and pummels him until he is subdued.

A Hold-Up.
55 feet.

Two tramps lie in wait behind a tree until a dude approaches. They make him disrobe and place him in a barrel. The swell tries to run away, but is overtaken by a policeman, who locks him up. Good.

A Fraudulent Beggar.
60 feet.

A supposed blind man stands on the corner asking alms. An officer passes by and orders him off. He strikes the guardian of the peace, and, throwing down his crutch, runs off. The policeman attempts to follow him, but trips over the tramp's crutch, and, before he can rise, the fraudulent beggar escapes.

Tramping on a Rolling Globe.

100 feet.

Here is a funny one. A tramp tries to stand on a large ball, and presents some very funny situations. He finally succeeds in staying on, but meets with many narrow escapes. Very funny.

The Cook's Revenge.

50 feet.

A tramp knocks at the door of a farm house and asks for something to eat. The woman who answers the call hands him something, which evidently does not suit him, and he throws it on the ground. In anger he seizes some sweetmeats which the cook has placed on the table outside to cool. The cook now appears, and, calling the dog, hisses him onto the tramp. The dog seizes him by the bosom of his trousers, and, while he tries to avoid the dog, the cook empties a pan of flour on his head. Funny and full of life and action.

Boxing in Barrels.

50 feet.

A hayseed and a clown jump into barrels and have a boxing bout. The clown knocks the countryman down, who is again assisted to his feet by an onlooker. The clown throws him down again, falling on top of him, and, on rising, the Rube is thrown on top of his own barrel, smashing it to pieces.

A dog comes on the scene, and, fastening himself to the bosom of the clown's trousers, he holds on, while the frantic clown jumps wildly around. Exceedingly funny.

Bowling Alley.

75 feet.

Two men engage in a bowling contest, meanwhile imbibing from bottles of "hard stuff" near at hand. The balls return to them in the usual manner for a little while, but fail to come back fast enough to suit one of the players, who uncovers a box standing near, which contains a number of balls. As soon as he removes the lid the balls rise and float in the air, and the men throw themselves on the floor and cover their heads in fear of the floating globes falling on them. Very fine.

Mischievous Boys.

55 feet.

Two bad boys stand a pail of water on a board over a doorway, from which an old farmer emerges. They pull the string which they had previously attached to the bucket and the old fellow is drenched. They pin a paper to his coat tails to cap the climax.

Gardener's Joke.

65 feet.

Two employes of a rich merchant are "spooning" in the garden and seat themselves in a shady nook behind a clump of bushes to indulge in osculation. The gardener spies them and turns on the hose. The lover grapples with him and they fall to the ground, with the gardener underneath. The fair one turns the hose on them, but her valiant lover receives the most water. Rich.

A Funny Story (Facial Expression).

60 feet.

If you want a good laugh, see this film. Two coons are seated on a bench and one is relating a "funny story" to the other, and they enjoy it mutually. The story teller, however, emphasizes his remarks with his fist on the anatomy of his listener, and, judging from the wry faces he makes, the story teller's punches and jabs in the stomach of his companion leave the lasting impression. The more interesting the story becomes the more he thumps his companion, until patience ceases to be a virtue, and he grasps the story teller by the throat and almost chokes him before he can explain that "it was only a joke." This picture is not alone extremely funny, but the photography is perfect.

Colored Baby's Morning Bath.

50 feet.

In which a darkey is seen washing her picaninny in a large tub.

How Murphy Paid His Rent.

50 feet.

Patsy Murphy comes home from work while his wife is cooking the evening meal, hands her his hat and coat and seats himself at the table. At this time the landlord, a typical Dutchman, comes in for his rent. Murphy hands him a chair and bids him sit down, while he goes to another room and shortly returns with boxing gloves and insists on Dutchy putting a pair on. They have a warm time, the German gets licked and Murphy and his wife kick him out. The same old story—the Dutch and Irish won't mix.

How a Wife Gets Her Pocket Money.

50 feet.

This is a picture of one of the numerous stories you have read about. A man comes home from the club in a state of beastly intoxication and proceeds to undress himself, meanwhile flinging his wearing apparel in all directions. He finally tumbles into bed, and his wife, who has been watching him, steals in on tip-toe and turns his pockets inside out. She evidently finds what she is looking for, judging from the pleasant smile on her face, but, not content with taking the contents of his trousers, she takes them also, presumably so that her husband cannot go out again. The picture is funny, amusing and lifelike, but is not objectionable in the least, and can be shown before the most particular and refined audiences.

Washerwoman's Mistake.

50 feet.

Mrs. O'Toole is washing clothes, when her son arrives home from school and annoys her by firing paper balls at her. She throws some water on him, but he will not desist. The boy finally crawls into a barrel, where his "old woman" can't see him, and continues to annoy her. She becomes excited, and, reaching down, seizes a bucket of water to throw at him, when the priest suddenly enters and receives the contents of the pail squarely in his face. He falls over the barrel, which collapses, and the boy inside and himself have a warm time together, while the old lady is almost scared out of her wits. Very funny and exciting.

Burglar and Old Maid.

50 feet.

Here is seen a bold, bad burglar, who, after examining the room thoroughly, hears a footstep and crawls under the bed. It happens to be the boudoir of an old maid, who enters and proceeds to disrobe, beginning by taking off her wig, and follows by false teeth, etc. She finally lands in bed, but is annoyed by a noise underneath, and, peering under, discovers the burglar. She captures his pistol and forces him to get up, and, after seeing that the door is securely locked, she pulls him down on her lap and almost devours him with her caresses.

Baby Show, Atlantic City.

50 feet.

This film represents the baby show on the Boardwalk, and is very interesting, in that you can see all styles, shapes and sizes of the proverbial

"squalling kids." One tot falls overboard, but is immediately rescued by one of the crowd, who dives after it. A very fine picture.

Cake Walk.

95 feet.

Here is a film, one of the finest of its kind, portraying a number of colored professionals in their favorite pastime—a cake walk. This is a winner and is bound to win applause. Be sure to ask for this film—it's a corker. Very laughable.

Doctor's Office.

100 feet.

This is a doctor's office, wherein is seen the doctor and two of his servants. While the doctor leaves the room one of the servants dons his coat, and, as a boy patient enters, he prescribes for him, as well as for a lady and gentleman. A man comes in with a broken leg, and the would-be doctor takes away his crutch and kicks him on the game leg. The patient protests, and the quack turns a seltzer bottle on him, and, as the doctor enters, he receives the full contents of the bottle.

The Farmer and the Old Maid.

55 feet.

Josiah Cornstalk calls on Melinda Squash and brings his old fiddle with him. He seats himself on the back of a chair and she at her spinning wheel, prepared to enjoy an evening with her 60-year-old beau. He finally gets his fiddle tuned up and plays a jig so lively that Melinda cannot sit still. She therefore drops her work, and, advancing to the centre of the floor, proceeds to do a lively breakdown, exposing, at the same time, her "lingerie." While in the midst of their hilarity a rat runs across the floor, and her old maidlets runs about like wild, until Josiah, attempting to scare the rat away with his precious fiddle, hits too hard and the "Stradivarius" is dashed to splinters on the floor. Exceedingly funny.

Scene in a Laundry.

50 feet.

Three women are seen washing clothes, the men attendants bringing in boilers of water. One of the men gets "gay" with the women and they sprinkle him with water. Finally he is pushed into one of the tubs, and they splash the water all over him, and then, to cap the climax, they take another tub of water and pour it over his head. He has all he can do to get away. This film will amuse your audience from start to finish.

Dutch and Irish Politics.

50 feet.

This is the old story. A Dutchman and an Irishman are disputing on a political question and holding an apparently heated argument over the election. They appear to differ somewhat, and finally indulge in a real, up-to-date scrap. While the fight is in progress, if you will imagine just what a Dutchman and an Irishman would say to each other when arguing with their fists, this film will appeal to you all the more as being a winning card. It will take with any audience.

Watermelon-Eating Contest.

50 feet.

This picture shows three colored boys eating watermelon on a wager. It is an extremely funny picture and worth while taking with you wherever you go. The "coons" with a watermelon appetite are rivaling each other as to which one can eat the most.

New Fisherman's Luck.

50 feet.

Did you ever go fishing? If not, this film will show you how to do it.

But don't follow the example of these men, especially in the latter part of the picture. Two fishermen are sitting on a see-saw plank fishing, accompanied by their old friend—the "growler"—when a man approaches, who engages them in conversation. Only one finally gets a bite, and, becoming excited, falls into the water. The board, naturally, tilts, throwing his companion after him, and they struggle to keep afloat, much to the amusement of the man on shore. This is a good and snappy picture.

Leap Frog.

50 feet.

This is a difficult game for girls to play, and in this picture all the disadvantages are seen. Some of them have long skirts on, and they have their own troubles trying to leap over the backs of some of their comrades.

Scene in Seminary.

50 feet.

A most amusing and life-like scene, in which a number of young ladies, clad in their night robes, are seen engaged in a midnight frolic—starting in smoking cigarettes, drinking tonic, and ending in a pillow fight.

Transparent Cards.

180 feet.

This picture is beautiful in photography and original in subject. It is especially adapted for smokers, and will be highly appreciated wherever shown.

Reading a Letter (Facial Expression).

55 feet.

Another side-splitting picture is this one. A colored gentleman receives a letter informing him that his dear mother-in-law is dangerously ill. Watch the expression on his face as he reads that she is at the point of death. Our colored friend hugely enjoys the letter, almost bouncing out of his skin in anticipation of whitewashing the grave of his mother-in-law, when, finally, the expression turns to that of extreme disgust, the letter at the close informing him that his darling mother-in-law is "out of danger." This film will cause tears of laughter to the most blase in your audience.

New Pillow Fight.

50 feet.

This is a very amusing scene, showing three little girls indulging in a pillow fight. The fight grows fast and furious until at length the feathers fly all around.

There is no Fool Like an Old Fool.

75 feet.

This is a real funny one. Biddy hands Pat a basin of water, and while Pat washes himself she takes a pull on the black bottle. They have but one chair between them, and decide to occupy it by overturning it and using it as a couch. Pat sits on the back and Biddy on the legs. Biddy enjoys a funny story Patsy tells her, and she jumps to her feet and Pat and the chair topple over. He rises and turns the chair, thinking his companion does not see him, and they reseat themselves and resume their conversation. Pat rises suddenly, expecting to see Biddy fall, but she rises with him, and they repeat this two or three times. Pat gives up in despair and reseats himself, but Biddy, unobserved by Pat, has turned the chair again, and as soon as he is comfortably seated she rises and he is again thrown to the floor. An exceedingly funny picture.

The Tramp in the Barber Shop.

100 feet.

Here we see a tonsorial artist engaged in shaving a man, and when through the man pays his price and

departs. A young man enters and seats himself on a chair, and the bootblack proceeds to polish his shoes. A tramp enters and asks for a shave. The barber fairly hurls him into the chair and prepares him for the operation. The barber finally lathers him and then strops his razor. The restlessness of the tramp impedes his progress, and he jumps upon the chair and sits on him, but all to no purpose. Losing his patience, he climbs upon another chair, and, lifting a pail of water high over his head he pours the contents all over the tramp, who, after frantic efforts, leaps out of the chair.

The Beauty Show.

105 feet.

This is exceedingly funny and will appeal to you as a novelty. It is just what its name implies, and shows the beauties, three of whom are smoking cigarettes and flirting with the men in the audience. The consolation prize is rich, and you want a film of this kind to keep your audiences convulsed with laughter.

Too Late at the Station.

75 feet.

A freight train moves out while a fast passenger arrives at the station. Numerous persons go on board, while others alight. After the train starts and gets under way a typical countryman rushes up and beckons for the train to return, which, it is unnecessary to say, continues on its course. The jay drops his carpet bag, and, taking a sandwich from his pocket, proceeds to eat it, and trudges his way back to the farm. This is a good picture, and the wind-up is funny.

Miscellaneous Films

An Affair of Honor.

180 feet.

Everybody knows the famous French painting, entitled "An Affair of Honor." We endeavored to reproduce this sensational picture in life motion, and we succeeded in creating one of the most sensational films ever made. The opening of the picture shows a French restaurant, wherein are seen sporty women, accompanied by their male friends. One woman, particularly, is flirting with a young man, who is in company with a girl friend. As soon as she discovers the flirtation she gets up, and a lively discussion ensues, at the end of which she slaps her rival's face with her glove. The women decide to make this "An Affair of Honor." A duel is arranged and immediately carried out. The next scene brings us to the woods. The principals of the duel, stripped to the waist, engage in a fierce sword fight, which ends in one of the contestants being mortally wounded. She is placed in a carriage and taken to the hospital. Before the police arrive all traces of the deadly duel have been cleared away. This is a marvelous picture of realism and thrilling interest.

Life of the New York Policeman—Off for Duty.

610 feet.

Opening scene shows a police station, with men leaving for duty.

THE RAID.

At the basement door of a well-appointed house we see a policeman gently tapping; a lady cook recognizes the knock, and, with a beaming smile on her face, she opens the door and beckons him in.

A call for duty. A colleague is coming along with hurried step and urgently raps at the door. He also is admitted, but we almost immediately see both men leaving; the first one, though, doing so with an affectionate good-bye, a hug and a kiss. The scene changes to a dilapidated building. The great cock-fight is to be held here. Towards it a disreputable-looking fellow is rapidly advancing. He carries in his hand the bag which contains the birds for the fight. The time appointed is seemingly drawing near, for the man has no sooner reached the place than all sorts of sports are seen coming from every direction. In answer to their several knocks the door is opened just wide enough to admit one man at a time, but every one must give the watchword first, and each face is severely scanned. One of these individuals evidently fails to impress the man at the door as being safe and reliable, and is consequently refused admittance. A slight tussle, a few blows are exchanged, and finally the intruder is defiantly locked out. He walks off in a rage. We can plainly see the man is meditating revenge. The view then changes to the fight. This is one of the most interesting episodes of the whole series, and deserves close attention. With the birds pitted against one another the excitement is visibly growing. The animation of all the lookers-on is wrapped up in the fight they are witnessing. While the above is being enacted the fellow who had been barred from entry has denounced the whole affair, and presently we see him return in company with another man—a detective, most likely. The latter peers in through the window, and, once satisfied with what is in progress inside, he first dispatches the man for more help and then gives the watchword and is admitted.

Three policemen are now coming with a rush. The first two make their way in by surprise; the third one is engaged in overcoming the resistance of the man at the door. A set-to follows between the two men; both get more or less damaged, but, in the end, the law proves the stronger and carries the day. And now we assist at a scene most fierce and startling—sensational beyond the power of description. A fumble, a confusion—men and police scramble through broken windows; come down dangling ropes in an inextricable tangle; some hide in a cellar; a few others get away; but, after all, the net was well spread, and most of the fry are gathered in.

THE SUBURBAN BURGLARY.

In the dead of night three suspicious-looking characters are seen stealthily skirting one of the walls of a suburban residence. After several fruitless attempts to force their way into the house two of the confederates achieve their purpose by breaking open a grated window leading into the basement; the third one keeps watch on the outside. While thus engaged a policeman spies him, follows guardedly on his heels and soon holds him safe. The scene ends with the policeman discovering the opening through which the burglars have stolen into the house, and he follows the same tracks. The surprised burglars try to escape, two windows being torn open. Through these policeman and malefactors are seen jumping into the yard, where

they land in a sort of a tangle. A scuffle ensues, ending in one of the thieves being shot and the policeman receiving a heavy blow, which stuns him for a moment. This enables the other fellow to get away and hide in a barn at the back of the house. The policeman soon recovers from the blow he received and makes straight for the thief's hiding place. All the noise has, naturally, awakened the inmates of the house. A lady and servant, shaking with fear, appear at the window in their night apparel, calling for help at the top of their voices. This brings two more policemen on the scene. With just time to inquire what the commotion is about, they also make a dash for the barn. Now the pursuit commences. First, we see the burglar, with the police after him, coming out of the loft and reaching the ground by the aid of a pulley rope. The thief runs for his life, with the police in hot chase close behind him. The scenes that follow are a most thrilling man hunt, with many hairbreadth escapes for the pursued man, who is at last run to earth.

THE LITTLE OUTCAST.

Somewhere out of the way on the deserted banks of the river a little girl is seen strolling along with weary, aimless steps. Behind her, all she has left, is sadness, and, facing her, she sees no gleam of hope. Unspeakably tired, she feels she can go no further. A last prayer to heaven taxes her remaining strength, and she falls back exhausted, buried in a mound of snow. A policeman on his round detects her at this point, and, hurrying toward the prostrate form, is seen wrapping her up in his coat and carrying her off in his arms. The kind-hearted policeman has pity on the poor waif, and takes her to his own home. The wife is rather taken aback at first, but everything is made clear to her, and she gives the poor child the greatest welcome ever seen. The little girl is adopted and made theirs in the end. Now they form a happy trio; may they continue so ever after.

Around New York in 15 Minutes.

950 feet.

SCENE 1.

Arriving and landing in New York from ferry boat.

SCENE 2.

Showing the ocean liner Zeeland leaving for Europe crowded with passengers; also the throng bidding them "bon voyage." The river in this scene is noticeably full of ice, which makes a very pretty effect.

SCENE 3—SHOPPING DISTRICT AS SEEN FROM SIXTH AVENUE.

This scene then changes to a closer view. We find an urchin strolling along peeling a banana and throwing the skin upon the sidewalk. Directly in the rear is seen a couple hurrying along, loaded down with packages. The man is a regular Mr. Peewee, while the woman is just the opposite, being very stout. The little fellow steps on the peel, and, in his effort to save himself, he drags her down, she falling directly upon him, the bundles flying in every direction. The woman calls wildly for help, not being able to raise herself from the unfortunate Mr. Peewee, who has ceased his struggles. In answer to her cries for assistance a policeman responds and helps her to arise from the prostrate man, who has evidently suffered a severe shock. The officer telephones for an ambulance, which is seen approaching at a furious rate of speed. He is examined by the surgeon and hustled into the ambulance, while his companion, who has caused all the trouble, is led away in tears by the officer.

SCENE 4—BROOKLYN BRIDGE.

Panoramic view taken from the front end of a car, showing both Brooklyn and New York ends. The scene then changes to a panorama taken from the dome of the World Building, and presents a magnificent and clear view of the skyscrapers and both the Williamsburg and Brooklyn Bridges, also the East and North Rivers. This panorama is considered the finest ever taken of New York City.

SCENE 5—"O!" THE BOWERY.

This scene was taken looking north from Grand street and gives one a perfect idea of this famous thoroughfare, ending with a little comedy, entitled "The Rube's Visit to the Bowery." Two tough-looking characters are seen loitering in a doorway, near a cigar store. Upon spying the Rubes one of them removes the wooden Indian from in front of the store, while the other, who has changed his costume to that of an Indian, proceeds to take the place of the wooden figure. The other accosts them further down the street, engages them in conversation until directly in front of his accomplice—the Indian. While standing there the Indian succeeds in relieving them of their valuables. Upon one of the Rubes discovering his watch gone he raises an outcry, just as the Indian strikes him over the head with his tomahawk, felling him to the ground. After rising the hayseed looks around for his assailant, and, seeing nobody but a wooden figure near him, he becomes frightened and runs away, while the two roughs divide the property and walk off, arm in arm, laughing.

SCENE 6 — TYPICAL WINTER SCENE IN CENTRAL PARK.

This shows a small panorama of the crowd skating and a large party of boys playing snapping the whip, which ends by all of them falling and being piled up in a heap. Following this we show a young couple proceeding cautiously on the slippery ice to a bench, where the young man adjusts the girl's skates, also his own, at the same time both indulging in laughter and merriment. The young man is unable to skate, but is fortunately helped out of his predicament by an acquaintance who meets them accidentally and volunteers to teach them both. Their efforts are very amusing, and the climax is reached when our inexperienced friend falls, pulling the girl down with him. Upon arising she declines his proffered help and skates off with the new acquaintance, while her former companion hobbles off, crestfallen and dejected.

SCENE 7.

Showing a snow plow cleaning the tracks on Broadway.

SCENE 8—THE FLATIRON BUILDING ON A WINDY DAY.

This side-splitting scene was taken on January 25, 1905, when the wind was blowing a gale, and gives one a general idea of what women experience on a windy day around this noted corner. The great velocity of the wind can be plainly seen by the manner in which the pedestrians are clutching at their hats and skirts and grasping at anything for support. It is at this corner where one can get a good idea of the prevailing styles in hosiery and lingerie. This is the finest picture that has ever been taken at this corner, and we can safely recommend it as something exceptionally fine.

(Each scene can be bought separately.)

Lynch Law or Avenging a Crime.

585 feet.

SCENE 1—THE INCIDENT.

The picture opens showing two negroes playing a game of craps in front of a village tavern, when two others join them in the game. Then we see a big, strapping fellow come along, who also gets interested in the game, but he continues to lose game after game, until he hasn't got a penny left. He gets very sulky over his hard luck and leaves the game in a very ugly mood.

SCENE 2—THE ROBBERY.

Here we see him walking down a path in the woods, when he sees a lady coming toward him, reading a book. Seeing a chance to make up for his loss by robbing her, he gets behind a tree and awaits her. As soon as she gets near he runs out, and, placing his hand over her mouth to stifle her cries, he attempts to get her pocketbook from her. There is a terrible struggle on the part of the woman. Getting desperate, he seizes her by the throat and strangles her. Seizing the pocketbook, he takes to the woods. Meantime a little girl has been a witness to all, and has been hiding in the bushes. As soon as he is gone she runs out, and, kneeling beside the woman, wipes her face with her handkerchief and lifts up her head, when a man comes along on his wheel. Getting off, the little girl tells him what she saw. Hastily tearing off a leaf out of the book the woman has been reading he gives it to the little girl and tells her to take it to the nearest farm house. Then, seeing that the woman is beyond all aid, he goes on the hunt for the murderer.

SCENE 3—THE ALARM.

This shows the little girl running up to a farm house, nearly exhausted. Knocking on the door she hands the farmer the note, and also tells him what she saw. Reading the note, he cries out to the folks in the house that someone has been murdered. Taking down the horn, he summons the farm hands and neighbors, who get guns, etc., and start out on the hunt for the murderer, led by the little girl.

SCENE 4—RETURN OF THE BODY.

They are seen running up to the body and viewing it. They swear dire vengeance to the one who committed the deed. They take to the woods, while the women of the party take care of the body.

SCENE 5—THE CHASE.

The bicyclist is seen riding down the lane with terrific speed, the villagers following, crying vengeance—a typical Southern scene.

SCENE 6—STEALING THE HORSE.

The negro is seen sneaking out of the shrubbery toward a stable. He then proceeds to break open the stable door, and, stealing one of the horses, he mounts and rides away for his life, coming down a lane, pursued by the bicyclist, who fires shot after shot at him. He is seen to fall from the horse. Staggering to his feet, he takes to the bushes, with the bicyclist and the pursuers close on his trail.

SCENE 7—THROUGH THE WOODS.

Showing the crowd scouring the woods in search of the murderer.

SCENE 8—The CAPTURE AT THE BARN.

Showing the jump for life and the terrible struggle for freedom. The negro is seen to enter a barn to hide, when the bicyclist is seen coming into the yard, and, looking around, enters the barn. The negro, upon being discovered, jumps from the upper loft of the barn, followed by the bicyclist. A terrible struggle then ensues, and the crowd, coming up, assists in the capture. He is securely bound and dragged from the scene, begging for mercy.

FINAL—AT THE STAKE

They are seen dragging him through the woods. Lashing him to a tree, they gather brushwood, and, stacking it around him, set it on fire. He is soon enveloped in flames, the angry mob fire shot after shot at him and the vengeance is complete.

American Flag, Floating,

55 feet.

America's emblem, always beautiful and always welcome, no matter where exhibited. The flag is large, and, being shown on a black background, causes it to stand out as though one could grasp it. It will enthuse any audience.

The Automobile Race,

96 feet.

A most novel picture is this. One wonders how it was taken, as the machines are so rapid that before one could take a snapshot they are gone. One after the other they speed past like the wind, and it is safe to predict that were anything to break the occupants would be dashed to pieces before the machine could be brought to a halt. Lots of action.

Logging in the Far West,

368 feet.

We have all heard of how the huge trees in the far West are cut down and shipped to the mills, but we have never seen how the work is done. Here is the opportunity. The picture opens in a forest where two men are seen sawing an immense trunk, while another is driving a wedge after the saw, in order to hold open the part which was cut through. Suddenly the tree trembles, and finally falls with a crash, and the men proceed to cut down others in view. A change occurs, and we see where the logs are hauled into an open space, up a hill, and by their own momentum are shot down a hill and into the stream, where they are lashed together and finally towed down to the mill. In another part of the picture we see logs hauled on to a railroad siding, loaded on the cars and thus transported. It is most interesting to see a complete train made up of these huge logs, only one on a car, each weighing thousands of pounds, although handled as though they were mere toys. In our opinion, this is the greatest picture of its kind ever taken. No wilder, yet prettier, scenery could have been found. Exceptionally fine.

The New Year's Shooters in Philadelphia,

300 feet.

Philadelphia has the distinction of being the only city in the United States having New Year's Shooters. These are societies who inaugurate the New Year through parades in the most gorgeous costumes ever designed by human mind. It is the greatest parade ever witnessed. People come from all over the country to see this unique parade, for which the city offers thousands of dollars every year as prizes. The film is a most interesting one and beautiful in photography. The film can be had in lengths of fifty feet and more. It is always complete.

The Nest Robbers,

165 feet.

This picture shows two boys as they are going to rob a robin's nest. Discovered by the policeman, they are chased through the woods, through water, over hills, but at last escape. The picture is one of the most beautiful as far as scenery and photography is concerned and certainly will please.

Baby's First Step.
50 feet.

Here is a picture that stirs the hearts of those who have looked forward to the day when their own baby puts forth his tiny foot and proudly steps out, supported by his indulgent father, and whose mother sees in him the future President. A picture indeed that arouses even the crusty old bachelor from his club dreams and makes him wish for a sight such as this at his own fireside. A beautiful subject.

The Philadelphia Speedway,
140 feet.

This is the first moving picture taken of the great Speedway in Philadelphia, considered the best in the country. Hundreds of fine teams are seen going at a lively gait and the scene is full of animation.

Salmon Spearing in the Rivers of the Great Northwest,
166 feet.

This picture created more enthusiasm than any other miscellaneous subject made during the past six months. It is entirely out of the ordinary, hence its popularity. Several men wade into the shallow water, and with large spears catch the lively salmon as they swim down with the tide, and, thrusting the spears into the fish, they are flung toward the shore, where they are gathered together and shipped to the market. This is a refreshing picture to exhibit, showing a large body of water rushing by as though it was driven by some great force. The scenery is beautiful.

Ten Nights in a Bar Room,
600 feet.

It is unnecessary to describe this picture, as the story is well known to both old and young. We tell the story just as it was written, and temperance lecturers will do well to buy one for the moral it teaches.

Deer Hunting in England,
110 feet.

This is one of Old England's popular sports indulged in by the nobility. It is most exciting and full of animation. The hurdle jumping is particularly fine, and the picture ends by one of the spirited horses throwing one of its riders over his head.

The Devonshire Fair,
200 feet.

This is rather a complete Midway of some great exposition, and is the only film we know of that shows so many different varieties of merry-go-rounds and scenic railways, besides the thousands of persons who have congregated there to witness and take part in the sights. It is a film that will please the masses. Decidedly interesting from start to finish.

Street Scenes in Different Cities in the State of Washington.

James Street, Seattle, Wash.
50 feet.

Pacific Avenue, Tacoma, Wash.
50 feet.

Riverside Avenue, Spokane, Wash.
85 feet.

Spokane Falls, Spokane.
50 feet.

The above subjects were taken at considerable expense and the exhibitors will find them profitable to show, as they are interesting street scenes in the above-mentioned far Western State.

Hurdle Jumping,
75 feet.

A popular sport among soldiery is hurdle jumping, and this is one of the prettiest ones we have ever seen. Some of the spirited horses clear the hurdles at one bound, while others miss, and are compelled to go back and try again. A very fine picture.

Election of Pope Pius X.
122 feet.

A rare picture, and one that will interest those of all denominations. The conclave of cardinals is seen in the opening, and after the final vote is taken they disappear, and the newly elected Pope is seated on a platform and carried about on the shoulders of his guard. The picture is good in every particular, and the photography is excellent.

A Ferry in the Far East,
85 feet.

Here is an opportunity to witness how the people of the East are ferried across a body of water. Unlike other ferries, where huge boats are in use, the Eastern people have hung an immense raft on cables across the stream and the raft is pulled across. There is no possible danger, as should the cables part the raft would float, being made of heavy wood, held together with iron stays. This improvised ferry is loaded down with passengers, and several traders are accompanied by pack-mules laden with merchandise. Very interesting.

Fording a Stream,
74 feet.

A number of Arabs are seated on their thoroughbred Arabian horses and in single file are fording a stream. This is not alone a pretty picture, as far as scenery is concerned, but presents a very pleasing water effect.

The International Yacht Race,
95 feet.

This is a true picture of the last international yacht race, when the Reliance, the American boat, bested the Shamrock III, owned by Sir Thomas Lipton, the Irish merchant. The picture is full of life, and gives a most pleasing impression.

Pushball Game,
100 feet.

Another game familiar to many is that of pushball, and is faithfully portrayed in this splendid film.

After the Hunt.
50 feet.

In this picture is shown the huntsmen feeding their dogs after the hunt. A thoroughly good picture, full of animation.

Game of Base Ball.
75 feet.

This shows a game of base ball held between the victorious Athletic club, of Philadelphia, the champions of the season of 1902-1903, and the Baltimore club. The individual players are shown in their respective positions, principally the great "Rube" Waddell, the famous pitcher.

The New Shooting the Chutes.
50 feet.

Undoubtedly the finest chutes in the life-motion picture is here produced. The cars are seen to ascend slowly, but to descend so rapidly as to excite the onlooker. The famous Joe Columbia makes a slide for life on a slack wire from the top of the chutes to the other side of the water, a distance of several hundred feet. Seals are plainly seen swimming about in the water, dodging the cars as they descend, and finally as

one car strikes the water one of the occupants jumps overboard and swims leisurely to shore. It is safe to say that this new "shooting the chutes" is without exception the best one ever taken from every point of view, and is exciting in the extreme from start to finish.

Loop the Loop.

75 feet.

Many have heard of the famous Loop the Loop at Coney Island, but have never had an opportunity to see it. Here it is. For a time it will puzzle us, and cause us to wonder why the occupants of the cars do not fall out when the same is at the top of the loop, and is practically upside-down. This is a subject that always receives a fair share of applause.

Shad Fishing.

250 feet.

The shad fishing in the Delaware during the early spring brings thousands of dollars to the busy fishermen. We depicted here in Life Moving Pictures all the scenes and incidents beginning with the throwing out of the nets. We then note the hauling in of the wide spread nets. We see the shad splashing in the water. We see thousands of them hauled into the boat, where they are assorted by the fishermen. A highly interesting film which will be greatly appreciated by every audience.

The Village Blacksmith.

60 feet.

This picture portrays a typical country blacksmith shop, in which the artisan is seen shoeing a horse, assisted by another blacksmith. This is an interesting and beautiful subject and is bound to interest all who witness it.

Crowd Leaving Athletic Baseball Grounds.

50 feet.

In order to make the foregoing picture complete, it is necessary to join the two, when you will not alone have a game of baseball played, but will also have the crowd leaving the grounds and seeking the different conveyances to take them home. These two films are full of life and animation.

Sowing Seed on the Farm.

60 feet.

This picture is true to nature, showing the farmers sowing seed, followed by the harrow. After they disappear the roller follows and rolls the ground, making it firm and hard. We cannot say too much for the beauty of this natural scene.

Greasy Pole and High Diving.

90 feet.

This film is one that will bring forth more praise than anyone can imagine. Those who took part in it are seen to climb to an elevation of about 25 feet in the air and deliberately dive into the water. They are most venturesome, and you feel as though someone would eventually get hurt. This is not the case, however. After diving from their high perch in every conceivable manner, they attempt to crawl out on the greasy pole, which extends at least 50 feet out over the water, but they slip off before they can reach the end. Some lose their balance and fall overboard on their backs. There are six men and two women in the group. One fellow, more nimble than the rest, succeeds in walking out to the extreme end and dives over, much to his own satisfaction and that of the audience. A bright, brilliant and sunny picture, full of life and vim.

Hunting White Bear.

65 feet.

This is an interesting subject, full of action.

Skating Scene.

65 feet.

We show in this picture a beautiful stretch of ice, on which many young men and women are enjoying themselves in a fancy skating contest. Some are seen to fall, which adds to the animated photography. Good.

The Liberty Bell.

75 feet.

"Proclaim Liberty Throughout the Land and the Inhabitants Thereof" is engraved on this priceless old relic. It is housed in the Cradle of Liberty, the old State House, in Philadelphia, where thousands look on it daily with love and veneration. This bell, which tolled Liberty to the little band of patriots more than a century ago, was on exhibition at the Charleston Exposition and was one of the principal features there. On its return to Philadelphia the bell was paraded through the principal streets, and an excellent moving picture taken of the procession, care being taken to get the bell, which was accomplished. A very fine film.

Girls' Brigade, of Lansford, Pa.

50 feet.

This is a novelty in parades, and we claim the only ones that can offer uncommon subjects such as this one is. The girls look beautiful and march well. This is a film that will especially interest the ladies.

Elks' Parade, Atlantic City, N. J.

400 feet.

During the summer months the famous order of Elks held a convention at Atlantic City, N. J., the popular seaside resort. One of their features was a grand street parade, in which thousands participated. This without exception is one of the best parade films ever made, not alone for photographic worth, but because many of the participants can be easily recognized and many of the contingents will amuse you with their antics. The boys from Hartford all travel in go-carts. Very fine.

President McKinley's Funeral.

50 feet.

Showing the funeral procession of our late President, William McKinley.

Torrents of Zermath.

75 feet.

Showing one of the many beautiful waterfalls seen only in picturesque Switzerland.

Police Charge on Horseback.

50 feet.

A troop of mounted police in full dress uniform are seen approaching the audience at full gallop. When

within but a few yards of the camera they suddenly halt, and each horse and rider appears full life-size to the audience.

Ten Nights in a Barroom.

50 feet.

From the celebrated play, where the child begs her father to come home. The well-known song, "Father, Dear Father, Come Home With Me Now," may be either sung or played on an instrument behind the scenes while this subject is being shown.

Burglar Caught in the Act.

75 feet.

This is an interesting picture, illustrating how two little girls entrap a burglar. The burglar is seen to force his way into the room where the children are sleeping and proceeds to plunder it. The little girls awake, one of them goes out unnoticed to give the alarm, while the other holds the burglar at bay with a pistol until the arrival of an officer.

Andre at the North Pole.

65 feet.

Showing the daring explorer in a balloon endeavoring to find the North Pole. The aurora borealis is seen in all its beauty. Polar bears are seen walking to and fro on the ice and the frigid zone is truthfully and majestically depicted. Very fine.

Sleigh Riding.

50 feet.

This subject was taken just after the first fall of snow.

Santa Claus.

50 feet.

In this picture you see Santa Claus enter the room from the fireplace and proceed to trim the tree. He then fills the stockings that were previously hung on the mantle by the children. After walking backward and surveying his work, he suddenly darts at the fireplace and disappears up the chimney. This film surprises everyone, and leaves them to wonder how old Kris disappears.

Christmas Morning.

50 feet.

This film represents Christmas morning, as its name implies, showing the delight of the children when they come down in the morning and find the Christmas tree beautifully decorated, besides their presents, which have been placed on the table for them, and they show their surprise and joy, dancing the while in their merriment. Their proud mamma stands by and enjoys to the full the romping and shouts of her children.

Driving Cows to Pasture.

60 feet.

Country scenes are ever charming and delightful, and this one will please your fancy. The scene is laid in a beautiful rolling country where waving trees and grass are refreshing to the view. A very pretty subject, full of motion. The farmer and his boy are seen driving the cows to pasture, and the Alderneys are going at a rapid pace through the bars which had been previously let down.

Bull Fight, Nos. 1 and 2.

50 feet each.

Here are two distinct films, showing in each how the toreadors and picadors fight bulls in Spain. In order to make a hit, get the film

called "Arrival of the Bull Fighter," and show the three in succession. You will surely win an encore.

Mrs. Nation and Her Hatchet Brigade.

130 feet.

Here we show "Carrie Nation" and her Hatchet Brigade demolishing a saloon. Bottles fly and beer kegs roll in all directions, and in one part of the scene the bartender is flung bodily into the street. The crusaders completely wreck the finest saloon in the Kansas town, "The Senate," after which they attempt to retire, when an officer arrests Mrs. Nation, the crowd following. An excellent piece of photography.

Farmyard Scene.

75 feet.

A scene in a farmyard, showing little girl feeding the chickens, ducks and geese, during which the old cow puts her nose into the feed pail and helps herself. This is one of our leading films and is very popular. A fine picture of domestic life

Swimming School.

55 feet.

Showing the interior of a swimming school, where men and women are enjoying themselves in innocent amusement to their heart's content.

Cock Fight No. 2.

65 feet.

In which are seen two bantams fighting as only game cocks can fight. A perfect picture.

The Soldiers Return.

180 feet.

If you are seeking a Feature Film we can recommend this to fill the bill in every particular. The picture is full of sentiment and will actually cause tears to flow before the end is reached. A Soldier of the British army after being decorated returns to the little village which he left when a boy and immediately wends his way to his old home expecting to find his old mother with whom he expected to live for the remainder of his life. To his astonishment and pain, he learns from a neighbor that his mother, too poor to pay rent, had been sent to the County Institution. He inquires the way there and on being informed goes hither instantly and demands to see his mother. She appears and they fall into each other's arms, the mother wiping away his tears.

The brave soldier tells his mother that she must leave the place at once and commands her to come with him, which she does. The picture again changes, showing the old lady seated in the doorway of their old home knitting, while her son plants flowers before the house.

He rises and, lighting his pipe, proceeds to plant more flowers, when he enters the house and returns with a cup of hot tea, which the old lady apparently enjoys. Thus the picture ends. This is a complete story without words, and we do not hesitate in saying that, no matter where it is shown, it will appeal to old and young alike, and will move any audience to tears. No expense has been spared to make this film perfect in every respect. Wonderfully beautiful.

The Delhi "Durbar" in India.

150 feet.

A scene of barbaric splendor; Indian Princes clothed in gold and precious jewels, on massive elephants, decked from head to foot in draperies of Oriental beauty. One of the most spectacular films ever made; the most gorgeous spectacle the world has ever known.

CIRCUS SCENES

FOREPAUGH AND SELL'S CIRCUS

Arrival of the Circus Train, No. 1.
50 feet.

The first of a series shows the Arrival of the Circus Train into the City of Philadelphia, on Sunday, April 19th, 1902. Special preparations had previously been made to take these pictures, and were successfully carried out in every detail. The train is seen to arrive in the yards of the Pennsylvania Railroad, the great locomotive puffing and snorting at the immense load she is drawing. Thousands of persons are stationed on the neighboring hills, and bridges, and many gaze on the spectacle from the windows of their homes. It is an inspiring sight, and excitement reigns supreme.

Panorama of Circus Train Unloading Horses.
100 feet.

After the train arrives the Circus employes prepare to unload the animals. This picture shows them in the act of unloading their horses, and affords the onlooker a better view of the famous trick horses than they would get were they to attend the Circus performance. Large planks are thrown up to the door of the car, and the animals are led down and out until they disappear from view.

Unloading the Elephants.
40 feet.

It is seldom our privilege to see so many elephants at one time as we can see in this picture. Their number seems to be unlimited as they are seen to emerge from the comfortable box cars in which they have been transported from New York to Philadelphia. All sizes pass into view, from the baby elephant to the monster, the largest elephant in captivity. As he stands alongside of the train the large cars seem too small to hold him. It is too terrible to contemplate what damage this great hulk could do were he to break away from his keepers.

Circus Street Parade.
125 feet.

Whenever the Circus comes to town, whether it be in a country village or the largest city, everybody flocks to see the Street Parade, from the small boy to the gray haired man. It is a special delight to the women and children to see fierce beasts roam the streets apparently unattended. The King of Beasts, the Lion, is seen perched on the top of one of the gaudily bedecked wagons as though he was born there. The Camels, ships of the desert, walk calmly by, side by side with the Elephants from the jungles of Africa. Beautiful women drive past in chariots of gold, drawn by four spirited horses abreast. Clowns perform some of their funny antics to keep the crowds in good humor. Men and women are seen in the cages

SEE ALSO "ANIMALS," PAGE 45

with fierce Bengal tigers and poisonous snakes, yet show no fear. We stand amazed as the Circus goes by, and determine to see the show by all means. There is nothing as interesting as a Circus Street Parade.

Grand Entrance into the Hippodrome.
90 feet.

A professional spectacle, zoological display. Here we see all those who take part in the Circus exhibitions in parade, entering the Hippodrome. No one has the slightest idea of the number of men engaged in this gigantic enterprise. It comprises a whole army, consisting of Chiefs, Champions in their respective callings, Bareback Riders, Clowns, Animal Tamers, Snake Charmers, the Ringmaster, and followed by all the animals of the entire show. In other words, it is the entire Circus on Parade under their tents. Marvelous.

Performing Elephants.
65 feet.

These monsters were trained by Mr. Wm. Emory, who is known to the profession as a master in his line. It is a most wonderful undertaking to attempt to train elephants to perform in a circus ring and do the bidding of a man over whom they tower. These sagacious animals act beautifully, and one of them performs a real cake walk.

The Five Acrobats, St. Leons.
65 feet.

Here is a moving picture of the world's most wonderful acrobats—the St. Leons. They are the pride of Paris, France, and receive the approbation of all wherever they appear. Not alone do they show phenomenal strength, but their lofty tumbling and physical feats are marvelous to behold.

Leaping Tournament over Elephants
50 feet.

Springing heroes of long and lofty leaps over elephants and other high objects, led by the Bishop brothers, champions of France; George Whitby, champion of Great Britain and Ireland; Joseph Artressi, champion of Italy, and Daniel O'Brien, American double somersault leaping champion of the world, and a few clowns who leap, while you laugh.

Cake Walking Horses.
45 feet.

This is a decided novelty. Did you ever see horses do a cake walk? Well, here they are, trained and managed by Messrs. Frank Melville, Wm. Gorman and Misses Mamie Kline and Lillian Shaffer, the kings and queens of the hippodrome. The most perfect presentation of polite equestrianism ever seen in any arena, amateur or professional. This film is a true representation of this marvelous act.

The Mechanical Head.
50 feet.

It is to laugh. Just see this picture and split your sides with laughter. A large head of enormous proportions faces the audience and makes grimaces that would make a horse laugh. His huge tongue protrudes from his mouth and licks up everything in sight, including a bottle and several other equally hard substances. Excruciatingly funny. This act is performed by the celebrated Walter Stanton.

Burlesque Cock Fight.
65 feet.

This is a dandy, but is only one of the many performances of Mr. Walter Stanton, a natural born comedian. You see a little bantam rooster pitted against a supposed bird fully as large as an ordinary man. They fight all around a pit, but the little fellow is victorious, and deals his huge adversary a solar plexus blow without seeming difficulty. The ludicrous part of this picture is the difference in the sizes of the birds. It is bound to get a good laugh.

Feeding the Elephants.
50 feet.

Here is a film that will amuse ladies and children. Watch the big elephants being fed by their keepers, and, incidentally, catching peanuts and other things thrown to them by those standing around. In this picture you get an opportunity to study the huge monster better than when he is performing in the ring. Each mouthful of meat he eats would be sufficient to keep a good-sized family a whole week, with some to spare. Very interesting.

Chariot Race.
65 feet.

This is one of the most exciting moving pictures it has ever been our privilege to take. Many attempts have been made by others, but failure has been their portion. It remained for us to accomplish the work, and we are justly proud to offer our patrons a chariot race in moving pictures. Think of it, a real Roman chariot race, showing the daring drivers lashing the four spirited horses attached to their chariots until they foam at the mouth. It is the most exciting spectacle of the entire circus, and the audience is moved to rise en masse, thinking at every turn the riders will be dashed to pieces should they fall.

Camels Eating.
50 feet.

Another pretty and interesting picture is this, in which the "ships of the desert" are seen eating. Camels are pretty because of their ugliness, and attract as much attention as do other animals, not alone because they act differently, but for the reason that they are beasts of burden and bring home to us the stories we have read of the desert.

Feeding the Hippopotamus.
50 feet.

Laugh and grow fat, but don't get too close to that enormous cavern, otherwise known as the mouth of the hippopotamus, or you will wear wings before your time; but you will laugh until the tears flow while watching Mr. Hippo eat his food. When he opens his mouth you imagine you are looking into a fiery furnace, so red and wicked it looks. One of his dainty teeth compares favorably with a man's arm.

Panorama of the Menagerie.
65 feet.

If you want to convey to your audience the general view of a circus, show them this one. It is just what its name implies, and accurately so. It is a panorama of the entire menagerie, in which millions of dollars have been spent in order to bring about this immense aggregation of animals from all quarters of the globe.

Bareback Riding.
45 feet.

One of the most perilous performances in a circus ring is bareback riding, but you have to see this one to admit that the act is the most daring that has ever been attempted; in fact, this is the only performer in the world who has ever accomplished the feat. We refer to Oscar Lowande, who turns a complete somersault from one horse to another running tandem. This artist is the champion of all fancy and trick riders.

The Wire Walker.
50 feet.

The great Carmen, in the finest high invisible wire act in the world. When she ascends to the wire you rise, and, with bated breath, await her arrival to the other side. Tremendous applause awaits her return to the ground.

Japanese Foot Juggler.
40 feet.

This picture shows the world-famous Kitamura, the Japanese foot juggler. Watch him juggle a live Japanese boy with his feet, never touching him with his hands. It is truly marvelous, and were he to drop the child he would undoubtedly dash his brains out on the floor of the arena. Exciting, yet fascinating.

BARNUM AND BAILEY'S CIRCUS

Barnum's Street Parade, Nos. 1, 2 and 3.
150 feet.

This film is produced in three parts, each part about 50 feet in length and showing different views of the parade. The subject shows the elephants and camels as they march along, the wild animals in cages, horses, chariots, etc. No. 1 is composed of all elephants, about twenty-five including "Bolivar," the largest elephant in captivity, the world-famous white elephant, and the baby elephant. No. 2 shows a man driving a chariot to which are attached forty horses. His masterly style in controlling the spirited animals earns lots of applause. No. 3 portrays the ponies and a varied list of wild animals, some of which, perhaps, were never seen in this part of the globe. By having these three pictures you have the entire Barnum's parade prior to his departure for Europe. Each film is fifty feet in length and combined makes a most beautiful and interesting entertainment.

Bostock's Educated Bears.
50 feet.

Here we show educated polar bears, the property of the world famous Bostock Zoo. This will prove particularly interesting with the little folks.

Bostock's Circus Fording a Stream.
50 feet.

This picture shows just what its name implies, a circus fording a stream. The immense elephants and camels are seen drawing heavy circus wagons through a shallow stream. This picture is decidedly more interesting than an ordinary picture showing merely the animals, as they prove their usefulness by drawing heavy loads, not possible to be drawn by ordinary horses.

August, the Monkey.
250 feet.

August, the trained monkey, has company. He is sitting at a table enjoying himself with his master,

to the greatest delight of the audience. The picture is a most pleasing and entertaining one and full of fun.

Monkey, Dog and Pony Circus.
150 feet.

This picture is just what its name implies and is interesting to a marked degree. It amuses one to witness the sagacious animals carrying out the orders of their master.

Conture Brothers, Acrobats.
65 feet.

These artists need no introduction here. They are well known the world over. Their acrobatic feats are marvelous, and will hold any audience in awe while they are performing. Wonderful.

BUFFALO BILL'S WILD WEST

Buffalo Bill's Street Parade.
75 feet.

This is the street parade of the great Indian scout, Colonel Cody, better and more familiarly known as Buffalo Bill. The entire aggregation is seen on parade accompanied by the wild animals they have secured during their journeys around the world, and presents an interesting spectacle. Everybody loves to see the street parade when the circus comes to town, but this is decidedly more interesting than a circus parade.

Indian War Dance.
65 feet.

In this picture can be seen an Indian war dance, which usually takes place before the Indians go to war. The Indians who take part in this dance are from the Far West, and are part of Buffalo Bill's aggregation.

Prairie Emigrant Train Crossing the Plains.
45 feet.

The train is attacked by marauding Indians who are in turn repulsed by "Buffalo Bill" and a number of Scouts and Cowboys. While in camp the boys indulge in a quadrille on horseback. Fine.

Group of Mexicans.
50 feet.

These fellows hail from Old Mexico and illustrate the use of the lasso and perform various feats of horsemanship. Rare.

Arabian Acrobats.
82 feet.

In which the Arabs are seen indulging feats of strength and most wonderful acrobatic performances.

Cowboy Fun.
60 feet.

Picking objects from the ground, lassoing wild horses, riding the buckers, etc.

Introduction of the Rough Riders of the World.
100 feet.

This is one of Buffalo Bill's series, introducing his Rough Riders as shown in the Wild West Shows presided over by Buffalo Bill.

Bucking Bronchos.
60 feet.

This film is somewhat on the comic order in view of the fact that the Bronchos ridden by the Cowboys endeavor to unhorse their riders. These famous little horses are the property of the well-known Buffalo Bill.

ANIMALS

A Visit to the Zoo,
365 feet.

Animals are always interesting to look upon, especially those which are not seen daily. Here we show the American Eagle, the long-necked Giraffe, the Zebra, and a number of others, including the Ostrich, all moving about, making an animated picture throughout. You will interest the little ones with this film. Short lengths will be made if desired.

An Intelligent Elephant,
150 feet.

Elephants are, as a rule, intelligent animals, but this one is particularly so. He picks up huge logs of wood, many of them weighing several tons each, and carries them to a certain spot, where he deposits them at the dictation of his master, seated on his back. Exceedingly good.

The Busy Bee,
248 feet.

One of the most distinct novelties in life motion pictures is that of the busy bee at work. Here we show the industry of the little fellows from the time they gather the honey from the flowers until it is ready for the market. It is a picture to interest young and old, and makes a good feature film for any show.

Alligator Farm,
80 feet.

During the summer of 1903 at Atlantic City, N. J., the famous summer resort, there was an Alligator Farm, on which thousands of these huge monsters were bred. We succeeded in obtaining the only moving picture ever taken of a large number in captivity, and it is full of animation. The figures are large. Very interesting.

Monkey Bicyclist,
75 feet.

Here Mr. Monk is seen in an attempt to ride a wheel. His master desires him to ride around the ring and then dive under a rope stretched across the ring, but Mr. Monk refuses to do so until urged by a little force. It is amusing to see how he mounts the wheel.

Boxing Horse.
75 feet.

This sagacious animal created great excitement when on exhibition on the Esplanade of the National Export Exposition at Philadelphia. He represents the highest attainment in the art of training animals, and is looked on as the 20th century wonder. A powerful colored man is his opponent. Each is provided with a set of boxing gloves, and they pummel each other all around the ring. The horse scores the only knock-down.

The Educated Chimpanzee.
65 feet.

Use this picture together with that of the old darkey described, and call it "The Evolution of Man." The monk smokes a pipe, reads a newspaper, eats his lunch like an old man and does other funny tricks, all of which appear to prove the great Darwin's theory, that man sprang from the monkey. Join the chimpanzee picture to that of the old darkey and you have a decided novelty. Rich.

The Singing Donkey.
75 feet.

Here is a novelty. A clown presents himself accompanied by a trim little donkey, who performs a number of tricks at his master's command. Finally the clown decides to sing a song, and although you cannot hear him you can plainly see the donkey trying to accompany his master. This is an excellent picture for an encore.

Ostrich Farm.
75 feet.

This is one of the finest and most interesting animal pictures in our large list. Excellent in photography.

Trained Bears and Dogs.
100 feet.

Another film showing the trick bears and dogs to a decided advantage. Very interesting and amusing.

Small Boy and the Bear.
50 feet.

This film shows a tot about four years old playing and romping with a huge bear. The child appears to enjoy the sport and shows no fear of bruin, who is one of the largest black bears in captivity.

Trick Donkey.
125 feet.

This is a funny one. A clown first enters with an apparently docile donkey. A colored man follows and is assisted by the clown to mount on the donkey's back. He thinks he can manage him, but the donkey thinks not, and after vainly trying to throw him off backward and failing in this, he changes his tactics and pitches the coon over his head. The man tries to mount him again, but all to no purpose, and some ludicrous positions and actions are witnessed.

Small Boy and Lion Cub.
100 feet.

Here the little fellow is seen playing and rolling around with about six or eight lion cubs, the smallest of which is much larger than himself. He shows no sign of fear, and everyone will be surprised at the playfulness of these young but wild animals.

Animal Parade.
90 feet.

This picture shows a parade of all the animals led by an immense large elephant and concluded by a trick monkey who performs such funny tricks that one cries with laughter.

Bears Wrestling.
125 feet.

Showing two huge bears wrestling for the championship of the circus ring.

Lion Tamer.
200 feet.

Showing an intrepid young woman in a cage with several fierce lions who are so ferocious as to alarm the spectators. The trainer, however, does not fear them and compels them to do her bidding. Very exciting.

Trick Dogs.
155 feet.

A lady tamer is seen with four white dogs and two black ones. The intelligent animals perform wonderful tricks. One of them walks up a ladder on his two hind feet and does other wonderful and interesting tricks that call forth applause.

The Wrestling Bear.
100 feet.

Here is a novel sight—a full-grown bear in a wild state, wrestling with his keeper. After considerable manœuvring the keeper finally

throws him, and the bear acknowledges his defeat by getting up and grinning toward the audience. An excellent film and a very lively subject.

The Trick Bear.
65 feet.

This film shows a bear attired in "Mother Hubbard" gown and large nightcap. He presents a funny sight as his antics amuse everybody.

Bear Jumping Hurdles.
65 feet.

Another amusing and interesting film is the hurdle-jumping bear. These three subjects are bound to make a hit, as they are entirely new, and the subjects are lively and interesting. There is not a slow or poor movement in any of them, and they will win applause every time.

Trained Animals.
50 feet.

This picture shows a number of trained animals going through a number of tricks. A very amusing film, full of life.

Trick Elephant.
125 feet.

Here is a picture that will not alone amuse, but interest everybody. A huge elephant performs tricks on a small pedestal, and one wonders how he can stand on it, as it appears only large enough for one of his immense feet. He is trained by a lady who is an artist in her business.

Himalayan Bears From India.
50 feet.

Here are a few of the foreigners, but those with whom we do not fancy coming in contact. "They are good in a pinch." However, the film is very interesting, as all pictures must be of animals rarely seen in this part of the country. They are looked on as curiosities, but you would more than have your curiosity aroused should they succeed in reaching you. "They have good reach, too." These animal films are decidedly in a class by themselves, and you cannot fail to be a winner if you buy them.

Trained Goats.
125 feet.

In which a number of Professor Dunbar's trained goats perform on the tight rope and other perilous feats. Very good.

Bathing Horses.
50 feet.

An amusing and interesting scene wherein is shown a company of soldiers taking their horses down to the riverside for a bath.

Feeding the Sea Lions.
75 feet.

Here is a decided novelty. Sea lions are not to be seen every day, and it is your privilege to show about 12 in number, being fed by their trainer, Capt. Paul Boynton. After feeding them on shore they follow him about and crowd him so that he steps into the water and continues to feed them. One more venturesome than the rest steals some of the food out of the basket. The water rolling off their backs sparkles and shines so much so as to lead one to believe that they are made of glass. This subject is animated to a wonderful degree and everyone witnessing it will call for a repetition. A most brilliant picture.

Feeding the Pigs.
75 feet.

Showing a sow nursing her young. Very interesting.

Feeding the Dogs.
65 feet.

The King's officers are feeding the pack of hunting dogs preparatory to an exciting hunt in an adjacent forest. A very pretty subject.

North American Elk.
50 feet.

Here is shown the elk of North America in all its majesty. The noble-looking animal is well worth seeing and always attracts a larger percentage of visitors to the pen in which it is enclosed than any other at the Zoo. This film is true to nature, and you imagine you are looking at the real thing.

North American Gray Wolves.
50 feet.

The wolves are plainly seen trying to break their way out of the cage in order to get the food carried by the keeper to some other animals. Every one knows how ferocious wolves are from what has been written about them, but many have never seen this beast, and to this element our picture appeals. This film will pay for itself wherever you show it.

Double-Humped Camels.
50 feet.

Some born in the Zoo Gardens. Three of this variety are here shown. There being few in captivity making them decidedly interesting and you stand and wonder at these freaks of nature who, when in their native element, are most valuable, yet to us are merely curiosities.

Buffaloes.
35 feet.

Here is all that remains of the once numerous buffalo of North America, the species being almost extinct. These animals are fierce and wild, and many an exciting adventure has taken place in the far West when buffaloes roamed the prairies and practically owned them. This picture is true to nature.

Feeding the Swans.
50 feet.

This film was taken in the gardens of the Zoo, and is familiar to all Philadelphians. The swans glide gracefully over the water in quest of food, scarcely causing a ripple on its surface. They are accustomed to be fed by the visitors, and have learned to know those who wish to feed them aside from the keepers who contribute daily to their menu. A pretty picture.

Polar Bears.
50 feet.

These fellows are good on the squeeze, too. They are particularly interesting in that their coat is snow white. They live in the far North amid snow and ice, and do not easily become thoroughly acclimated in this part of the country. The picture is bright and distinct, and anyone seeing it will ask for a repetition. An excellent subject.

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Magical Films and Illusions

Animated Cartoon.
100 feet.

Numerous pictures have been made of lightning sketch artists and kindred pictures, but this film is entirely different from any ever attempted. An artist appears and proceeds to draw the face of a boy on the canvas. He no sooner draws the outline, than the face assumes life and makes grimaces at everybody. Our artist proceeds to draw a bottle of wine, a glass and a cigar, which he takes from the canvas and makes use of in the "good old way." The face on the canvas takes exception to the treatment received at the hands of the artist and shows his displeasure by performing somersaults on the canvas; each time he turns he presents a different face. It will puzzle you to figure out how this is done and you will be free to admit that this is the best picture of its kind you ever saw. An exceedingly funny picture.

Christmas Night.
150 feet.

This film shows the roofs of a town. It snows heavily and the angels are busy putting toys in the chimney-pots. The children are asleep; they wake up and perceive an angel, who puts down two dolls and disappears afterwards. The dolls become alive and execute a little pantomime. Very pretty.

Condemnation of Faust.
490 feet.
Scenes:

1. The Route to the Depths of Perdition (a Dazzling, Sensational New Effect).
2. The Fantastical Ride.
3. The Gloomy Pass.
4. The Stream.
5. The Entrance to the Lower Regions.
6. The Marvelous Grottoes (tableau with six dissolving Scenes).
7. The Crystal Stalactites.
8. The Devil's Hole.
9. The Ice Cavern.
10. The Goddesses of Antiquity (a Superb Fantastical Ballet in a Snowstorm).
11. The Subterranean Cascade (a New Trick with Apparition in a Waterfall).
12. The Nymphs of the Underworld —The Seven Headed Hydra— The Demons—The Struggle of Water with Fire (a big Novelty).
13. The Descent to Satan's Domain (a clever trick now first shown).
14. The Furnace.
15. The triumph of Mephistopheles.

Devil's Pot.
164 feet.

A cook and his assistant are seen preparing dinner. While cook leaves the room he cautions his assistant to watch the pot so that it will not boil over. The assistant proceeds to pick the feathers from a chicken. Meanwhile the pot boils over and Satan appears, surrounded by a cloud of steam. He alights and creeps over to within a few feet of the bench on which the assistant is sitting. Suddenly the chicken takes life and Satan stands out in the centre of the floor. He seizes the assistant and, after wrestling

with him, throws him bodily into the large pot; the chicken meanwhile hops away. Satan disappears and the cook returns. Missing his assistant, he looks into the pot and tastes the contents thereof with a large ladle. The soup not being to his taste, he digs into it with a large fork, when out comes one of the legs of his assistant. He dips in again and repeats until the entire body, in small pieces, lies on the floor before him. Fishing for the head, he finally pulls out the head of an ass. Throwing it on the floor, the pieces come slowly together, but the head of the assistant is still missing. He returns to the kettle and finally fishes out the head, which, together with an arm that had been overlooked, he throws at his assistant, and he is again restored to his natural shape. He relates his experience to the cook, who listens with mouth wide open. In the meantime the kettle takes the shape of a huge devil head, and in their excitement to run away the bench is overturned and the cook is precipitated to the floor with great force. Extraordinarily funny.

Enchanted Box,

150 feet.

A juggler summons two chairs, which come on the stage jumping and twirling around. Across the backs of these chairs the operator places a sheet of glass, on which he lays a box. He then takes a table cover with his servant's help, rolls it up, and from the centre emerges a lady. At the juggler's order she jumps in the box, in which she completely disappears. The operator, in taking the box, notices an incredulous smile among his audience; he then affirms that the lady is still inside, and to prove it he puts the box on his knees and the girl appears again in full figure. He makes her go in again, and, opening the box, he shows that the girl has vanished and that her dresses only remain at the bottom. Then he jumps into the box himself, and his servant afterward; the box rolls off the stage without any help.

He Couldn't Sleep in That Inn,

335 feet.

Interior of the bedroom of an inn. There enters a traveler, slightly intoxicated, accompanied by a servant, who carries his baggage. The traveler takes off his coat, his hat and his shoes. The servant places these things upon a valise in such a way that they resemble the outlines of the back of an old codger. The servant withdraws. A funny scene follows when the drunken chap tries to light his pipe from a candlestick. The candlestick rises in the air, and the flame is put out by a portrait placed in a frame on the wall. The guest lights the candle, and he tries to light his pipe again. A second time the candlestick rises up, and the personage in the picture having become animated swallows candle and candlestick. The fellow jumps backward, bumps up against his valise. Taking his clothes for an intruder, he kicks at them. The boots become animated and kick him in return. The fellow, enraged, throws himself upon his valise, which he imagines to be a person, struggles with it and rolls upon the floor, entangled among all his clothes. He restores everything to its former place, but his boots begin to dance about the room. The poor fellow goes after them, but the boots ascend the wall and disappear in the ceiling. He goes to bed. Immediately the bed begins to dance wildly about the room, then falls upon him, burying him among the covers, mattress and the pieces of the bed. He extricates himself in a rage, restores everything to order again, but just as he attempts to get into bed he finds himself suddenly thrown under it. He crawls out and spies the moon through a casement window. Believing that he has discovered an enemy, he strikes the window with a broom, and the window bursts into pieces. The moon reappears on the dial of a clock; then suddenly it assumes the face of a grinning clown. The drunken fellow starts back, he stumbles against the valise, into the air, where it assumes the form of a demon, whom the fellow tries to catch. The furniture, the washbowl, the pitcher fly into pieces. The proprietor of the hotel and all the guests, awakened by the disturbance, enter the room. Stormy explanations follow, and a battle ensues. The people follow one another, leaping through windows, pictures and mirrors. The proprietor is hit on the head by a board laden with all sorts of objects, and a large portrait falls upon his head. Finally, at the moment when the drunken fellow is on the point of being seized, he disappears through a casement window and takes refuge on the roof, to the astonishment of all.

Rival Conjurors,

190 feet.

We know of no better name than Rival Conjurors for this film, and the name explains in full the subject. Magicians are always interesting, but when we see two, one trying to outdo the other, then do we witness the mysteries of the art which will never grow old. As long as the world goes round, films showing the skilled magician perform his weird tricks, with nothing apparently but his magic wand to assist him, will always find their places in all first-class shows.

The Spiritualist in Photography,

145 feet.

A photographing spiritualist resolves to photograph a person without a camera, by the aid of his secret powers. He covers a frame with a sheet of white paper, before which he orders his subject to stand. Lighting a magic powder, one sees the subject gradually disappear and his likeness forms on the paper. The photographer shapes the paper in a large cone, in which is discovered the person who vanished. The paper meanwhile becomes entirely blank, as at first.

Lessons in Drawing,

160 feet.

In a corner of the garden we see an ornamental fountain. An old professor comes along, looking for a nice spot where he can teach his pupils. Finding the fountain to his liking he goes after his scholars. A mysterious person who has noticed the old man, by means of a balloon, a handkerchief and a coat, constructs a peculiar figure, doing a lot of tricks at the same time. The professor returns with his class and all prepare for work, when, at the sign of the juggler, the statue comes to life, makes fun of the professor and finally is transformed into a fountain throwing up streams of water. The unlucky professor loses his balance, tumbles into the water and gets a shower bath, while the pupils sketch the scene. A most laughable subject.

Magic Book,

75 feet.

When this picture opens, you see a large book mounted on an easel. An old student is seen poring over old manuscripts when he advances toward the book, and by the aid of some mysterious power he causes an old man, a clown and a pretty girl to emerge therefrom, turning the page each time and taking a different person from the page in view. Each tries to make love to the maiden, when they are immediately returned to the place from whence they came. Marvelously mystical.

Magic Hoop,
50 feet.

Two pretty maidens are seen holding a large hoop. In the centre of the hoop appears a head of huge proportions. The head is that of a giant. He laughs and cries alternately. A clown, sitting close by, is attracted by the actions of the maidens, and on coming forward observes the giant head. He leaps into the hoop headlong and everything goes up in smoke.

Magic Umbrella,
170 feet.

A juggler enters, dressed in promenade costume, with an overcoat hanging over his arm, a silk hat on his head and carrying a cane. Laying down his coat and cane, he uses his hat for some of his juggling feats. Throwing the hat to the ground, it suddenly becomes a balloon, which he catches and balances on the end of the cane. The balloon turns into a piece of cloth, which in turn becomes an umbrella cover on the end of the cane. Concealing himself behind the umbrella for a moment, he suddenly comes forth clothed in the costume of a young Greek. He draws out of the umbrella a beautiful woman in Algerian costume. One after the other, he takes from the umbrella a Swiss, Spanish, Russian, Italian, Turkish, Holland, Swedish and Gypsy Maiden, and as a finish a beautiful fairy appears, the latter dropping out of a bunch of roses as they fall from the umbrella. Thus there have been produced by one umbrella, ten beautiful maidens which our juggler poses in a charming group. He causes each one to jump to the floor, but in their descent each one changes her costume to that of an up-to-date coquette. They all engage in a dance, and the scenery changes. The juggler assumes his original costume. He tears the umbrella apart and the latter again becomes a cane. He misses his hat. Perceiving the balloon in the corner, he seizes it and it again becomes a high hat, which he dons and bows himself out of the picture.

The Midgets,
137 feet.

This is an illusion. A man of huge proportions is seated in a high-backed armchair and is turning over in his mind what he will do to amuse himself. Rising and placing himself behind the chair, he produces from a cloth held in his hand two figures, a man and a woman, each one a tiny dwarf, who proceed to do a cakewalk. He changes to another couple, after which he produces a counterpart of himself out of a white pasteboard box, shows how a cakewalk should be danced and disappears. Very good indeed.

Mysterious Fire,
65 feet.

A juggler enters upon the scene, picks up a skull, throws it into the air, catches it into his hands, where it is transformed into a handkerchief. The handkerchief, after being twirled about a wand, is changed to a napkin, and afterward to a tablecloth. Out of the tablecloth comes a servant. The servant brings a low table upon which the juggler throws some magic powder. The powder gets afire and blazes up into a large flame, in the midst of which appears a beautiful female. The flame die away, the lady descends to show that she is alive. She mounts the table again. The juggler leaves the room. The servant falls in love with the lady and proposes marriage, but she fades from view. The juggler reenters and head over heels disappears from the top of a chair. The servant rushes toward the chair, juggler reappears, coming out from under the table, seizes the servant and, throwing him to the floor, reduces him to smoke. He disposes of the chair in like manner and dances off.

Mystic Well,
185 feet.

A number of peasants arrive at a farm settlement and each one goes to his home. An old peasant comes along leading his ass by the bridle. An old beggar woman follows him and asks alms. The peasant refuses and drives her away. The latter, who is no other than a fairy, leaves. The old peasant draws water from a well; this water immediately bursts into flames. The Devil emerges from the well and the peasant pelts him with stones. The well suddenly swells to enormous proportions until it assumes the appearance of a tower, out of which burst serpents, demons and frightful monsters. The peasant struggles with all these strange creatures, but in vain. Finally he is thrown into the well by huge frogs. He gets out all in rags and dripping with water. The people of the farm assemble and try to drive away the Devil, who pursues the peasant. The Devil is changed into a bat and flies away.

Pierrot's Mystification,
115 feet.

A beautiful girl appears, followed by a clown. They plight their troth and leave together. Satan appears, and with a magic wand, proceeds to bewitch the place. The harlequin arrives and, placing himself in the path of the clown lover, annoys him by hitting him with a witch's broom, but before the clown can defend himself it rains brooms and he is almost lost in the broom storm. Finally he sees the author of his trouble, and, seizing one of the brooms, attempts to hit him, but the harlequin disappears only to appear in the rear. This is repeated several times, until he is caught in a corner against a huge tree. Bracing himself for a final effort, the clown swings the broom, but when it strikes, there is nothing but a skeleton, and he is scared almost to death. The harlequin finally throws a bag at the clown and he is at once enveloped therein and finds it impossible to extricate himself. He rolls on the floor, and an old man, walking along, who does not see him, is thrown violently to the ground. In the excitement occasioned by the old man's fall and the cries of the clown, the pretty maid appears, but is unable to help her lover, and thus the picture ends. Exciting.

Wonderful Balancing.
80 feet.

The performer appears, clad in knee breeches and fancily embroidered coat. He apparently tears them from his person, which leaves him in full white costume. He causes a chair to appear on which he seats himself, and by the aid of the spirits, three counterparts of himself join him on the stage. One rises slowly in the air without any aid and places himself on the outstretched hand of the one who is seated. The second does likewise, while the third balances himself on the head of the original. They remain in position as above described for a few moments and finally descend to the ground, when all disappear except the original, who seizes his clothes which he had discarded, and, throwing them in the air, they descend on his person in the proper manner, when he, with a bow, disappears from view. Very mysterious.

The Astronomer's Dream, or the Trip to the Moon.
300 feet.

In the opening of this film is seen the astronomer intently poring over his books. Suddenly, in a cloud of

smoke, Satan appears and surprises the astronomer. At the command of the Fairy Queen, who suddenly appears, Satan vanishes; she awakens the astronomer and as he goes forward to meet her she disappears. The astronomer is very much excited, and, rushing over to the large telescope he tries to discover by what means she had vanished.

The moon now appears, and begins her repast by eating the immense telescope used by the astronomer. The astronomer flies around apparently wild at the loss of his wonderful telescope. Suddenly the moon opens wide her mouth and there comes forth a tot of about five summers. She is immediately followed by two others, and they proceed to dance around the astronomer, and vanish one at a time until but one is left. The astronomer, picking her up, thinking he could keep her, hugs her tightly in his arms, but she also vanishes. Tired and heart-broken the astronomer grasps a broom and attempts to strike the moon, when she suddenly vanishes and in the distance laughs at him, rolling her eyes forward and backward, apparently convulsed with laughter.

The moon suddenly changes to a crescent, and a fairy appears sitting on it. The veiled figure which stands before him throws back its veil and becomes animated; he rushes forward and grasps it, when, to his utter amazement, it disappears in the air. The Fairy Queen appears in the crescent. She first seats herself, and the astronomer puts his arms out for her, thinking perhaps he can reach her, when she disappears and in her place there stands a marble statue of a man. The astronomer, in his efforts to reach her falls to the ground. Rising and seeing the statue he is so incensed that he grasps a club, and as he is about to crush the statue it suddenly becomes alive.

The large moon again appearing to his view he throws himself into it, and the moon, winking one eye, proceeds to chew him up. The moon's large teeth are seen to sink into the astronomer again and again until he is reduced to small pieces, when piece by piece he is ejected from the moon's mouth and lies there, one piled on the other. Suddenly in a cloud of smoke, Satan appears, but the Fairy Queen drives him off again. She proceeds to pick up different parts of the astronomer and hurls them across the room, and piece by piece they take their proper position in the chair, until the astronomer is again seated as he was before. Suddenly he comes to life again. He moves forward to grasp the Fairy Queen, when she disappears. The scene is again laid in the astronomer's observatory, the astronomer sitting at the table, asleep over his volume, which he has been studying.

Inexhaustible Cab.

95 feet.

This is a remarkable picture. A hack drives up to the curb on a prominent thoroughfare and a clown jumps out. He acts as coachman and proceeds to fill the hack by notifying the passers-by to get in. Thirty-two persons enter the carriage built to contain but four, but none are seen to leave it. The picture concludes by the clown trying to force a stout woman into it who is too wide to enter. He assists her with a barrel stave, after which he jumps into the air and disappears, and the hack drives off. An excellent illusion.

Mine Explosion and What Followed

70 feet

A number of Italians are seen laying a mine to blast certain rock that lies in their path. The mine is finally laid, and the fuses lit, and they all disappear with the exception of one, who, forgetting what has taken place, seats himself directly over the mine and prepares to enjoy his midday lunch. The explosion follows and he is thrown in the air. After the smoke clears away his hat finally falls, and he follows shortly after. Everyone viewing this picture shudders to think that this man has been blown to pieces, for by the time he reaches the ground one is bound to imagine him crushed by falling on the rocks. Judge of the surprise in store, however, for those in the audience when the man arises with a frightened look on his face and dashes from view.

Hurry Up.

50 feet.

Here is one to fool you. As the characters disappear in air you sit and wonder "how it happened." By no visible aid they jump over a 15-foot wall and appear again to go through the same maneuvres, much to your surprise and amusement.

The Magical Tramp.

65 feet.

This is funny. A tramp is seen performing with magical effect. He seats himself on a stool, which is instantly occupied by a pretty damsel. This is repeated twice over, after which he places the three together and by magic makes one stout one of all. Hitting her on the head with his hat he reduces her to a child. He brings her again to her natural self and then produces the three from the one before him. In his attempt to embrace each one separately they disappear and he is successively thrown to the ground. Excrutiatingly funny.

The Tramp's Interrupted Nap.

130 feet.

Two tramps met on the railroad, and after shaking hands one departs, leaving the other in the centre of the track, who seats himself on one of the ties and proceeds to eat his midday luncheon, occasionally taking a drink from his black bottle. He falls asleep and is struck by a fast express running at the rate of 50 miles an hour, and is literally ground to pieces. The train crew return to gather up his remains on a board, and attempt to carry him away when he returns to life and pulling a bottle from his pocket takes a long draught, much to the amusement of the men who were carrying him.

Cagliostro's Mirror.

65 feet.

Another magical trick well worth having. A large frame is seen hanging on the wall. Suddenly a basket of flowers appears therein, followed by a picture of a beautiful lady. This picture becomes animated and pleads to be taken out. The visitor approaches to comply with her request; she fades into a skeleton, and from that to a huge Satan's head. Wonderful; startling.

Bathing Made Easy.

90 feet.

Two men arrive on the banks of a river and proceed to disrobe, preparatory to a plunge in the cool water. They divest themselves of their clothing, having prepared themselves with trunks under their outer garments before they left home. Plunging into the water, they swim about for some time and then the fun commences. They come out of the water backward, feet first. Their clothes meet them half-way, and in no time they are fully dressed. I-

is amusing to see a shirt rise from the ground and present itself to the owner thereof, who proceeds to get on the inside of it. One man is seen to smoke a pipe continually, never removing it from his mouth, even when he is in the water. This is laughable.

Barber Up to Date.
45 feet.

A man enters a barber shop, and, after the tonsorial artist lathers him, he lifts off the customer's head, carries it to the washstand, shaves him, and, after washing off the suds, places the head on his shoulders again, whereupon the customer pays the barber and withdraws. This is one of the funniest pictures ever seen.

Wonderful Magic.
80 feet.

This is truly wonderful. To see how the magician transforms glass into flowers and dark liquid into light without leaving your sight is remarkable to say the least. This picture is sometimes called Flowers and Glass. The best magic film we have ever made.

The Wrestling Sextette.
150 feet.

Two women are seen to wrestle in tights. One is vanquished and they come forward to bow to the audience. They then each throw a white sheet over themselves, and, immediately taking it off, they are seen to be clothed in full black dresses. They are suddenly transformed into two men, who proceed to wrestle until one is vanquished and is torn to pieces by his partner, who finally puts him together, and they then bow to the audience and vanish from the picture. A short, stout man and his very tall, lean companion appear. The skinny man tries to wrestle with the stout person and tries to lift him off his feet, which he fails to accomplish. He attempts this on two or three different occasions, when the fat man falls on him and flattens him out so that he can hardly be seen. The fat man rolls the skinny man up like a ball, and his entire body appears to be of the same thickness as a sheet of paper. Finally the thin man fills up and returns to life, and, taking the fat man unawares, throws him to the ground, and, jumping on his stomach, the fat man explodes and a thick white powder is seen to rise in the air. This is exceedingly funny and exceptionally good.

The Devil's Castle.
240 feet.

One of the few illusions that is rich in effect is the Devil's Castle. Men and pieces of furniture disappear wth lightning rapidity, and one is at loss to know where they go. One of the characters in the picture, by merely making a few passes with his sword on the floor, causes Satan to appear in a puff of smoke, as if from the ground. He vanishes immediately when the cross is held before him. Some of the characters are transformed into various shapes, and the entire subject is full of animation and effect. This film was made after the drama of "Faust and Marguerite." This is a marvelous film.

X-Rays.
65 feet.

A professor is seen applying the X-ray to a patient. While the instrument is in operation the man's skeleton leaves his body, and his clothes sink to the floor. The professor becomes frightened and hurriedly restores his patient to his normal state, and, during a heated argument over the price to be paid, they engage in a scuffle, overturn the table on which the apparatus is placed, and, the tube exploding, affords great excitement and surprises.

The Extensive Wardrobe.
80 feet.

This is a new version of the old subject, but is far superior, in that it contains more action, and, being taken slower, remains on the screen longer than an ordinary 100-foot film. A man is seen to enter a room, and takes off his hat, which he places on a table. Hats in profusion appear on his head, one after the other. No sooner does he remove one than another takes its place on his head. This is repeated when he removes his coat and vest, and in the end he appears to lose his reason. Marvelous.

The Devil's Amusement.
140 feet.

Here is a film that will enthuse any audience. Satan seems to be in a particularly good humor, and, in his antics, he performs wonderful changes. The subject on which he performs his black art is a female weighing over 300 pounds. By merely passing his hand over her he changes her head into that of a donkey, from that to a lion, then to a pig; from that to a frog, then to a bear, and, finally, restores her to her natural self. As if by magic a child appears on the scene and a cake walk takes place between the 300-pound beauty and the little tot of about 40 pounds. The child suddenly disappears, followed by our friend of great weight. A large globe is seen in the background, to which Satan gives his final attention. Passing his hands over it, the globe parts and an imp jumps out. After performing a number of acrobatic feats he disappears—no one knows where—and Satan causes the globe to produce another one of his imps, who, with his master, finally disappears from view. This film is decidedly good and full of action.

The Tramp's Dream.
165 feet.

Here is shown a full-fledged "hobo," taken from the real article. He selects a cool, shady place under a tree and proceeds to eat his lunch, which consists of bread, which he no doubt "swiped" while the dog was out. After satisfying his ravenous appetite, he places his bundle under his head and stretches himself out for a good snooze. The pleasant dream he has is depicted on the screen. The scene changes, and a party of ladies and gentlemen are seen sitting in the parlor conversing, when the footman enters with a tray, on which is found the tramp's card. The master of the house orders him to be ushered in, and the "bum" is introduced and is invited to be seated beside a beautiful lady. He gets gay with her, but she appears to enjoy it, and, after enjoying a tete-a-tete, luncheon is served, of which the "hobo" partakes with evident relish. The glutton is here seen in his glory. After considerable amusement of this kind is afforded the audience the scene again changes, showing Mr. Tramp peacefully sleeping under the tree, and, on awakening and finding that it was only a dream, he yawns, and, with a look of disgust and disappointment on his dirty face, plods on his way to the next farm house where he can beg his next meal. The film is lively, brilliant and full of interest. The scenery is beautiful.

The Enchanted Cafe.
100 feet.

Here is a decided novelty. A restaurant scene opens to the view and

a gentleman enters. The waiter walks up and takes his order. At each request from his customer he holds out his hand and the dishes and food are mysteriously placed therein. He does not move out of sight of the audience, but, by a mere wave of his hand, the articles appear as if by magic. It will puzzle anybody to find out how this is done.

Twelve in a Barrel.
95 feet.

Twelve girls stand in a row, according to size. A magician displays an empty flour barrel to his audience. He then calls each girl to him, beginning at the eldest, and, as she steps upon the platform, he lifts her up and places her in the barrel until they have all been placed in the barrel, which he overturns and shows the audience that there is nothing in it. This picture is an exceptionally fine illusion.

The Devil in a Convent.
195 feet.

This picture shows the interior of a convent looking toward the cloister, with church and church yard in the background. In the foreground is a baptismal font, pulpit and chairs. A priest is seen kneeling in prayer, and, upon rising, turns out the gas and retires. As he disappears the devil jumps from the font of holy water amid a column of smoke and drops gently to the ground, using his large cloak as wings. An imp appears, and Satan and his follower are transformed into priest and choir boy, respectively. Ringing the bell and summoning the nuns to service is their next move. The nuns enter and seat themselves on the chairs in front of the altar. The devil, in the guise of priest, preaches to them, but suddenly transforms himself to his natural self, frightening the nuns, who flee in terror. The devil then changes the columns into the most grotesque figures, until the church resembles his own domain. Many imps appear at his command and dance around him. Ghosts of departed nuns suddenly appear and drive off all but Satan. A procession of priests, nuns and choir boys are seen approaching, with the object in view of conquering the devil, which they fail to do. Suddenly an apparition of St. George appears and overturns Satan, who descends to Hades amid clouds of smoke. This film illustrates the triumph of Christianity over Satan. Truly a most beautiful conception.

Mephisto in His Laboratory.
150 feet.

Of all the mystical illusions this is one of the few that is really superb. The picture first opens with Satan in the foreground apparently lost in thought as to what he should do next. Suddenly he stretches forth his hand, as though to call forth the imps at his command, when he immediately changes his form to that of a decrepit old man. He walks behind the counter conveniently placed near the wall and proceeds to wait on two customers who have entered meanwhile. After they imbibe they turn to go out, when a beautiful lady is seen sitting in a chair near the door. As one of the party stoops to kiss her hand she is transformed and Satan sits in her place. He causes a large cage to appear, and his guests are now seen inside behind the bars. They are suddenly released, and Satan transforms himself into a monkey, from that to a frog and from that to a donkey. He changes again to that of the old man, when one of the characters seizes a sword and chops his head off. The body disappears, but the head remains for some minutes on the counter, when it joins the body again and Satan appears in his true form. After considerable merriment he is himself behind the bars in the cage, and remains there, much to the comfort and peace of mind of those he has tormented.

The Wonderful Hair Restorer.
65 feet.

This is truly wonderful and proves that there is still a chance for all old bald heads. A man enters the parlors of a tonsorial artist and requests him to examine his bald pate to discover if there are any roots left. The barber fails to find any, but recommends his hair restorer, which he proceeds to apply to the shining head. Immediately after he makes the second application hair appears on the head in spots and continues to grow until the growth reaches to the shoulders of the patient. This is exceedingly funny.

Burglar and Fairy.
65 feet.

A beautiful and wonderful subject is this. A burglar enters, and, grasping the lady by the throat, who is seated with her back to him, he throttles her and throws her on the floor. He breaks open her cabinet, and, turning around and seeing her move, he places her in a trunk and strangles her. Her ghost rises and confronts him, which he attempts to fight off, but to no purpose. A picture of Justice is seen in the background, and, while he is struggling with his conscience, the officers come in and arrest him.

Hatching Chickens Up to Date.
135 feet.

This is the 20th Century Incubator. A man is seen stroking a full-grown hen, when she presents him with an egg, much to his surprise. He feels around for more, and finds them in their proper place. After having as many as he can use, he dismisses the hen. Breaking one of the eggs a little chick appears. The man is delighted, and tries again, with equal good success, and continues until each egg is now a chick. Picking up two halves of egg shells he holds them up as if to examine them, and one of the chicks disappears in the shells. Each chick returns to his shell in like manner, after which the man restores the eggs to that part of the hen's anatomy from whence they originally came. Extraordinarily good.

The Haunted House.
135 feet.

Silas Hayseed arrives in town and proceeds to put up at a hotel noted for its "tables," which are all made of hardwood. The country yokel is shown to his room, and divests himself of his best Sunday-go-to-meetin' clothes. His little bunch of whiskers that adorn his chin seem to be as proud of him as his Melindy Jane, whom he left in Grassville, back over yonder. He is finally undressed and tumbles into bed, resolving meanwhile to dream of the good prices he will realize on his produce. While pondering over matters, he looks around and discovers a ghost standing in the middle of the room. Silas becomes scared, begosh, and, leaping out on the floor, begs the ghost to do him no harm. The ghost suddenly vanishes and the hayseed is about to jump into bed again, when Satan appears from under the sheets and scares him to such an extent that he is willing to promise him even a box of fresh rooster eggs if he will only go away. But his Satanic majesty says "nit," and he is almost frantic. After causing much excitement, our poor unfortunate Silas is

hustled out in the street, but we are not informed whether he got his money back or not. This film will cause tears to flow with laughter.

Eating Dinner Under Difficulties.
90 feet.

This is a most perfect picture, and is bound to amuse everybody. When the picture first appears on the screen a dining room is seen, and a waiter enters with a number of dishes and prepares to set the table, when they fall to the floor. A man and his wife, with their guests, now enter the room, and, as they are about to sit down to the table, their chairs change their position, as if by magic, and the three persons drop on the floor. The table is also seen to move, and the chairs finally jump upon the table, when the parties seat themselves thereon and the table falls over, the three persons falling on top. Throughout the entire film there is life and action. It is not alone interesting, but laughable in the extreme, and young and old are highly amused. A very beautiful illusion.

A Visit to the Spiritualist.
120 feet.

This film would make a horse laugh. A young man, evidently a poet, judging from his hair, visits a spiritualist and begs him to invoke the aid of the spirits in his behalf. The spiritualist collects his fee at once, which we learn is the usual procedure. He then makes a few passes over the face of his "victim" and bows himself out. The poet draws his chair up to the table, which disappears, and he is violently thrown to the ground. When he arises the table is there. He lays his hat on the table, and as soon as he removes his hand from it the hat returns to its place on his head. This is repeated several times until, exasperated, he throws it down on the floor and stands on it. He then takes off his coat, but this behaves in the same manner as his hat—it will not stay off his shoulders. He drops his handkerchief, and, stooping to pick it up, he grasps a ghost, who arises with him from the ground. He seizes an umbrella and drives the ghost off. Laying his hat and coat on the ground they become suddenly animated and hop off. After numerous other antics the poet seats himself and the spiritualist returns and bows his victim out. This film cannot be accurately described. It must be seen to be appreciated.

Four Heads Are Better Than One.
65 feet.

Here is a film that will keep you guessing. A man is seen to lift his head from off his shoulders and places it on the table by his side. He does this three times, and, seating himself on a stool with a banjo in his hands, proceeds to sing and play; the three heads, all counterparts of the one on his shoulders, accompanying him. The heads annoy him so that he cannot proceed, and using the instrument as a club, he smashes two of them to pieces and throws his own away. He is now left without a head. Taking one from the table which he had allowed to remain he tosses it in the air and it lands in the proper place, when he bows to the audience and vanishes. Wonderful!

Expansion and Contraction.
50 feet

This film is really clever. Satan appears to a woman and on his first appearance he is of ordinary stature. As he comes forward he grows larger until he assumes immense proportions, a veritable giant. The proverbial Fairy appears and Mephistopheles begins to contract until he is smaller than he was when he originally entered. Cleverly done.

The Lightning Artist.
60 feet.

If pictures could be taken as fast as the Lightning Artist appears to work, and if he could create his wearing apparel, wine and cigars, and use them as he does in this picture, the merchant would soon be an unknown quantity. Our artist friend draws a picture of a boy on the canvas, places a pipe in his mouth with his chalk and then takes the pipe out of the picture and proceeds to smoke it. He does the same with a glass of wine. He then draws a high hat on the figure, lifts it out of the picture and places it on his own head. He continues to perform other tricks of like character until you are dumfounded. Full of mystery.

Extravagant Changes.
75 feet.

Wherein two women are seen in acrobatic feats. Suddenly they are clothed in full black dresses and each throws a white sheet over her head; they are in turn transformed into two men. One proceeds to tear the other limb from limb, finally putting him together again. They face the spectators and cause the two women to appear by magic. A truly wonderful subject.

Ten Ichi, the Famous Japanese Magician, with His Troop.
100 feet.

This is one of the marvelous moving pictures that will hold any audience in awe. The Japanese are all known for their "legerdemain," but, in our opinion, this is one of the illusions that outdoes every one of its competitors. It is truly wonderful.

Ten Ichi Performing His Wonderful Water Trick.
60 feet.

While exhibiting on Keith's Circuit, thousands of persons witnessed this marvelous trick, and Ten Ichi became the talk of the town. He is, undoubtedly, the king of magicians.

Magician.
100 feet.

A most interesting film, showing a famous magician causing a rabbit to change to a dog, a monkey, and finally into a pickaninny. His tricks are marvelous and the picture will amuse everybody.

Petro in Fairyland.
125 feet.

Petro, while on a journey, becomes footsore and weary, and lies down on a rock to sleep. The rock is immediately transformed into a bathtub, and he is drenched with water from the rocks above. Clambering out of the tub, the rock again appears, and while Petro stands in bewilderment, and shivers as though with the ague, the scene is transformed into a church yard. Ghosts appear from behind the tombstones, and a heavy snow suddenly falls, covering the ground completely. Numerous other magical effects are seen throughout this entire picture, making it most marvelous. We can recommend this as a feature film.

Photographing a Ghost.
75 feet.

This is an illustration entirely out of the ordinary. Many fantastical shapes are assumed by the ghost, who apparently refuses to be photographed, and pandemonium reigns throughout the entire picture.

Marvelous Suspension.
100 feet.

After numerous exhibitions of the black art by the magician he causes a handsome young woman to appear suspended in the air. She slowly turns until her head is pointed toward the floor and her feet toward the ceiling. She revolves in both directions, as though on a pivot, with apparently nothing to hold her. Here is a picture that will amuse any audience, and cause them to stare in astonishment at this wonderful performance.

What Was Found in a High Hat.
160 feet.

The picture opens showing a gentleman in full evening dress costume. Removing his opera hat and cloak he lays the hat on the table and by a few passes causes it to assume immense proportions. Prior to increasing the size of the hat, he takes from it a table cloth, napkins, knives and forks and a few dishes. Then the hat is increased in size and he takes therefrom several chairs, after which the guests are produced from the same hat, consisting of two men and two women. They seat themselves at the table and proceed to eat of the good things provided, when the conjurer jumps backward on the table, and in the excitement everything disappears, leaving him as he was before, with the original hat. The scene is so funny that the pictures on the wall assume life and appear to enjoy the situation to such an extent that they almost fall down. After everything is righted the magician bows himself out of the picture.

Mysterious Trunk.
90 feet.

A professor and his assistant exhibit an ordinary trunk to the audience, which is truly empty. Closing the lid and immediately opening it again there is seen to issue forth a beautiful maiden daintily clad. He closes the trunk again, and, in the same manner, causes another sprightly chip to appear, likewise a large monkey and harlequin, who, after some gymnastic feats, go off, leaving behind them a longing to see this wonderful magic again. Marvelous.

The Living Posters.
110 feet.

Two posters pasted on a wall, one of a dandy dude, the other of a soubrette. The bill poster comes along and pastes a couple of snipes under them and departs. Suddenly the figures on the posters come to life, and, stepping down from their respective places, indulge in a fancy dance. Before they step down, however, two tramps stop a man on the street and strip him of his coat, high hat and cane, leaving their old duds behind. The posters then take life, as above described, and then return to their places, becoming inanimate, as before. Very good.

Cremation.
65 feet.

This shows a torture chamber, presumably during the Spanish inquisition, in which is seen instruments of torture, especially that of fire. A woman is dragged across the room at the end of a rope and thrown in the fire, when she is immediately consumed.

A ghost appears and the executioner, attempting to destroy it with his ax, loses his balance, falls into the fire and is himself consumed.

The Inflated Head.
160 feet.

This beautiful and interesting subject is laid in a laboratory. The attendant experiments with a head, which he probably obtained from a local college. Placing the head on a rudely constructed stand, he applies an ordinary bellows to same and proceeds to inflate the head, which grows to enormous size. Turning off the valve the head remains in its present state, but as soon as he opens the valve it again becomes inanimate as before. Delighted with his experiment, he calls in the old alchemist, and repeats his operation until the head is about one-half larger than its natural size. The old man decides to experiment further and inflates the head to such proportions that it explodes destroying everything in the laboratory, and throwing both men, with much force, to the floor. The attendant, who recovers first, is so incensed that he punches the old man and finally kicks him from the room.

Herman the Conjurer.
75 feet.

This is one of the many films known as magical subjects, but it is exceedingly good. One that will prove a star attraction wherever shown. We recommend this film highly.

The Devil's Kitchen.
75 feet.

A wonderful illusion, full of mystery. Mephistopheles is here shown in all his power and the weird subjects he produces are truly satanic. Exceedingly good.

Fantastic Dining Room.
65 feet.

This is ludicrous. A man and two women attempt to seat themselves at a table when the chairs disappear and they fall to the floor again. On arising they find the chairs again, but the table rises to three times its natural height. They stand on the chairs and the table disappears through the floor, coming up in a far corner of the room. More magic is seen in this picture than in many twice its length.

NIAGARA FALLS

Great Gorge R. R., Niagara.
400 feet.

American Falls from Canadian Side.
100 feet.

Whirlpool Rapids.
100 feet.

Panorama Looking Down Niagara from New Suspension Bridge.
80 feet.

Rapids Above American Falls from American Side.
75 feet.

Horseshoe Falls from American Side
75 feet.

So much has been said of Niagara Falls and its surrounding beautiful scenery that it is unnecessary to enlarge on it. The above-mentioned films are taken from the best portions of the Falls and show them to an advantage. We justly claim these Niagara Falls pictures to be the best that were ever taken without exception. The panorama of the Gorge Route is beautiful beyond description.

Pennsylvania Coal Strike

Train Leaving Philadelphia With Troops for the Coal Mines.
50 feet.

This shows the National Guard of Pennsylvania leaving for the coal regions during the late great coal strike.

Breaker Boys Leaving the Coal Mines.
50 feet.

In which are seen hundreds of the breaker boys coming out of the mine at the end of the day.

Non-Union Miners at Work Under Guard of the Troops.
85 feet.

Showing a large body of men breaking up the coal that had been mined prior to the strike. These men, not being members of the Miners' Union, were compelled to work under guard of the troops, and after they quit work they are stoned by the "breaker boys," who are finally driven off by the soldiers.

Mules in the Coal Mines.
50 feet.

Showing the mules which are constantly in use in the coal mines hauling the cars from where the coal is mined to the shaft.

Mitchell Day at Wilkes-Barre, Pa.
100 feet.

This is a parade which took place on the day the great coal strike was settled, and is known as Mitchell's Day, named after the great president of the Coal Miners' Union, who by his knowledge and pluck obtained concessions for them not otherwise possible.

President Mitchell's Speech.
50 feet.

Here is President Mitchell himself addressing the miners and their admirers at Wilkes-Barre, Pa. If you want an effective and striking picture, buy the strike parade and join it on the front end of the "Mitchell's Speech Film." You will then have 150 feet of a subject that will enthuse any audience. The moving picture of Mitchell making his speech is the most striking one of its character we have ever made.

Scenes of Foreign Lands

Esquimaux Village.
200 feet.

Here we show an Esquimaux Village just as it appeared at the Pan-American Exposition in Buffalo. The picture shows how the Esquimaux of the far North live, portrays their habits and gives a general idea of their places of abode. This is a splendid moving picture, full of animation.

Panorama of Esquimaux Village.
45 feet.

Panorama of Philippine Village.
100 feet.

Turkish Dance.

Gipsies Dancing.
65 feet.

Boating in Lakes of Philippine Village.
90 feet.

Panorama of City of Venice.
75 feet.

Panorama of Venice.
200 feet.

Acrobats of Cairo.
140 feet.

Wedding Procession at Cairo.
100 feet.

Couchee Dance
75 feet.

Japanese Acrobats.
60 feet.

China

Chinese Massacreing Christians.
50 feet.

They batter down the door of a dwelling and enter, driving the inmates out before them. One is seen to raise a child by the feet, and, throwing her over his shoulder, runs off with her. Another drags a woman out by the hair, while a third, with the assistance of several others, places a man on a block and decapitates him. A perfect, realistic picture.

In the Pillory.
75 feet.

A party of Chinese soldiers appear leading a prisoner with his arms bound behind him. They unbind him and he is placed in the pillory. A number of men pass, who tease him unmercifully. Finally the soldiers return and take him back to jail. Very good.

Funeral of Lung Fei Dong, the Chinese Mason.
200 feet.

Thousands of Chinese are seen in this parade, many of whom hide their faces with fans, owing to their superstitious notions about having their photographs taken. This is interesting.

At the Grave of Lung Fei Dong.
65 feet.

This film shows the peculiar funeral rites of the Chinese, and portrays their customs, when burying a comrade, attended with Masonic regulations.

Chinese Silk Mill.
50 feet.

This is very interesting and shows how the Chinese weave silk in China.

Beheading the Chinese Prisoner.
75 feet.

A Chinese prisoner is tried before one of the chiefs, and, being found guilty, is sentenced to be beheaded, which sentence is immediately executed. The executioner displays the head to the spectators to serve as a warning for evil doers. Very exciting.

Bombarding and Capturing the Taku Forts.
200 feet.

Here is a marvel. The fort is seen

on the far side of a body of water. Gunboats and torpedo boats glide back and forth, meanwhile firing at the forts. The shots are returned with interest, but the allied fleets finally conquer and the forts are captured.

Japan

The following pictures were taken in Japan and they are exceptionally fine photographically. Not alone this, they show the peculiar costumes of the Japanese in their street dress, and the dancers are particularly amusing and attractive. No mistake can be made in buying any of these subjects, which are all beautiful and novel. We give their titles and lengths:

Japanese Yuma Dance.
80 feet.

Eight Japanese Dancing Girls.
40 feet.

Geisha Girls.
40 feet.

Hu-Ki-Si, Japanese Dancer.
50 feet.

Is Ka Trio.
40 feet.

Black and White Hair Dance.
40 feet.

Four Hong Kong Sisters.
36 feet.

Japanese Brewery.
50 feet.

Street Scene, Tokyo.
55 feet.

Japanese Dancing Hall.
40 feet.

Fu Tschi Dancers.
40 feet.

Japanese Sword Fight.
50 feet.

Two Japs are seen fighting with large swords and drive each other about with ferocity characterictic of a Jap when in anger. It is exciting to see them deliver blows, which, if they landed, would have annihilated one or both of them.

Japanese Geisha Girls, No. 1.
40 feet.

In which these peculiar people are seen to advantage.

Japanese Geisha Girls, No. 2.
40 feet.

An entirely different subject from No. 1, but equally as good.

Ireland

Shooting the Rapids at Killarney.
100 feet.

A most interesting picture, showing several boats laden with passengers passing through the rapids and waving their hats to the audience. In the foreground we see the old wire bridge, well known to every Irish-born and visited by everybody who travels through Ireland. The boats pass through this bridge. The scenery is one of the most beautiful ever seen, and the picture will make a great hit wherever shown.

Cliff Scenery at the Gobbins.
125 feet.

A series of pictures illustrating the extraordinarily beautiful coast scenery at this spot, with numerous tourists passing over the bridge spanning the chasms. The rough sea lends variety to this most interesting picture.

Arrival of the Mail Steamer at Larne
50 feet.

Coaches Starting from Larne and Passing.
75 feet.

Through Tunnel on the Antrim Coast.
100 feet

The Waterfalls of Glengariffe.
150 feet.

A Trip to the Giants' Causeway.
150 feet

A Rough Sea on the Derry Coast.
75 feet.

Railway Panorama Between Green Island and Kilroot.
75 feet.

Market Day at Kenmare.
100 feet.

Mono Railway Between Listowel and Ballybunion, Ireland,
150 feet.

The only railway in the world which runs on a single rail. It has a double engine of a most peculiar construction. This picture is exceedingly interesting, and will be appreciated by every audience.

Patrick Street at Cork,
50 feet.

This picture is most interesting to our Irish inhabitants, as it brings back memories of their childhood. It is an excellent picture of the well-known city.

Fun on Board of a Trawler.
100 feet.

The upper deck of a large fishing smack is plainly in view, and on which a number of fishermen are seen to sort the fish. Suddenly one of their number turns on the hose and they engage in a fight in order to obtain the hose, after which they sport with it until all are soaked through and through. Lots of fun.

COMIC IRISH FILMS.

Casey and Steam Roller.
60 feet.

Target Practice and What Happened to Widow Flaherty.
75 feet.

Irish Reel.
50 feet.

Biddy's Day Out.
50 feet.

Rushing the Growler.
50 feet.

How Murphy Paid Rent.
50 feet.

Dutch and Irish Politics.
50 feet.

O'Finnegan's Wake.
50 feet.

There is no Fool Like an Old Fool.
75 feet.

WAR SCENES

Fighting in the Philippines, Near Manila. Copyrighted.

375 feet.

Think of a war picture 375 feet long. A few months ago this was considered out of the question, but it remained for us to produce a life-motion picture of the American soldiers and the half-wild Filipinos in active battle. The high bridge and stone wall, behind which so many were killed and wounded, is seen in the distance, and, after a stubborn resistance, "our boys" vanquished their foes, and, climbing down from the top of the wall, proceed to deal a deadly fire on the semi-dressed savages, who scatter in all directions. Indeed, so startling is the action that audiences have been moved to shout aloud, and some stand in dread of a stray bullet that might come their way. All that is lacking in this film is sound, that can easily be produced artificially by means of a drum or some similar contrivance. This is not alone the most realistic and forceful war subject, but it is the longest film of the war thus far produced.

Gen. Otis and His Troops in the Philippines.

75 feet.

This is without doubt the best marching film ever made. It shows our own Gen. Otis, with the boys in blue, marching into camp in the Philippine Islands. Every American, man, woman and child, will enjoy this sight, and many will cheer the brave boys as they march by. This will enthuse your audience.

Battle of San Juan Hill.

95 feet.

This is one of the greatest war films ever placed on the market. The enemy is seen scouting in the underbrush at the foot of a steep hill. Suddenly our own soldier boys appear under the order of "forward by rushes," and gallantly charge up the hill. A struggle takes place, but our boys are victorious, and they plant our flag there to stay. The most realistic part of this subject is the explosion of bombs thrown by the enemy in close proximity to a soldier who has fallen and who is being cared for by the Red Cross staff, who finally carry him on a stretcher. A most exciting picture.

Scaling a Fort at Manila.

80 feet.

Here we see our soldiers, assisted by the marines of Dewey's fleet, scaling a wall of the fort at Manila. We cannot but admire these brave men who, at the risk of their lives, scaled the wall, not knowing at what minute they will be shot at by those at the top of the fort. It is a most inspiring picture, and one that will enthuse your audience.

Death of Maceo and His Followers.

45 feet.

This is a memorable occurrence, and one that created indignation throughout the civilized world. The poor Cubans are caught in ambush, and, although they defend themselves, are mercilessly shot down in their tracks. The film is true as to the actual scene, and your audience will be thoroughly aroused.

Charge at Las Guasimas, Where Capron and Fish Were Killed.

60 feet.

A most realistic picture, full of life and action. The boys are seen rushing through fire and smoke in their desire to reach the enemy, who continue to retreat. A very exciting picture, and shows where Captain Capron and Sergeant Fish lost their lives. It also brings to mind the words of Colonel Wood, who, when the boys tried to appease their anger by swearing, said, "Don't swear, boys, fight!"

Repulse of Spanish Troops at Santiago by the American Forces.

65 feet.

Here is an exciting picture, where the Spaniards are repulsed with great loss by the volunteer army of the United States. This is an exact reproduction of the fight as it occurred, and it inspires you to see how bravely our soldier boys drive the Spaniards from their position and shoot them down as they try to escape.

Third Regiment, Philadelphia.

50 feet.

One of the crack Philadelphia regiments, headed by Col. Ralston, is here portrayed as they arrive in Philadelphia from the war. The boys, on the whole, look exceedingly well, which proves how sturdy and patriotic the American soldier is. Everyone is interested in the soldier boys. While, as a whole, the regiment returned in a very healthy condition, the results of four months' life in camps are plainly visible in the appearance of many of the men. A large number of them are extremely thin, some being changed so much as to make recognition by friends difficult. Quite a number of the soldiers who have returned with but little flesh were quite stout when they left this city. At first sight even immediate relatives failed to recognize some of the soldiers on account of their bronzed faces. Some had also changed their appearances by raising full beards. Buy this film for a money maker.

Mess Call at Chickamauga.

30 feet.

Don't show this picture unless your audience has dined, for the soldiers' rations are being distributed by the one delegated for that purpose, and the sight of them eating and drinking appeals to the inner man. Some of the soldiers are seen to carry buckets of water, and the general aspect is cheerful. This film is particularly interesting, as the men shown therein were on their way to the land of the Dons, where they met with hardships, which they were by no means accustomed to.

Ohio Colored Troops at Camp Alger

50 feet.

Colored troops are a novelty to the ordinary layman, in that we rarely see them in battle array. Here, then, can be seen Ohio's crack colored regiment, as proud as only colored soldiers can be, but who will be heard from to their advantage later. There was a "hot time" when they came before Havana.

Fun in an American Camp Near Havana.

30 feet.

This film is full of fun. To see the soldiers dancing, tossing one of their number up in the air and catching him in a sheet, and their various

antics, seems as though they have no fear of the enemy who is close at hand. Their mascot, the goat, is seen romping about, presumably in quest of tin cans and gum shoes—a delicate morsel enjoyed only by a goat—so it is said. A picture of this kind provokes laughter and bids fair to enliven your audience after they have seen the more sad pictures incident to the war. You want this film, by all means.

After the Battle.
200 feet.

After the fierce fight is over there are always a number of dead and wounded soldiers left on the field. In this picture you can see the Sisters of Charity and members of the Red Cross Society going about the field caring for the wounded. You can also see the priest as he administers the sacrament to the dying, and you can see the dead soldiers carried from the field.

American Cavalry Charging With Drawn Sabres.
50 feet.

The public never grows tired of war pictures, as is evidenced by the enormous sale of films treating on the subject. They show their appreciation in the repeated encores, and the profits derived from these exhibitions are flattering in the extreme. We rarely are treated with a view of charging cavalry, and, therefore, look on this great picture with awe as the men, with drawn sabres, dash forward on their spirited horses, and you imagine for a moment that they are the real article. Very exciting.

President McKinley and Cabinet at Camp Alger, May 28, 1898.
50 feet.

In this film, the only one of its kind on the market, is seen the President and his Cabinet on the reviewing stand. There is no other film like this in existence, and you are, therefore, enabled to steal a march on your competitors who are showing old films. It is a masterpiece of the photographic art, executed by one of the best photographers money can procure, and, being a subject that every true-hearted American is interested in, it goes without saying that it is one of the greatest money makers ever placed before the public. Buy it now. We can fill your orders at once.

Soldiers Marching, During the Review by the President at Camp Alger.
50 feet.

About 15,000 soldiers are seen in military order marching past the reviewing stand at Camp Alger, May 28. This picture appeals to those who remember war times from 1861-65, when thousands who went away light-hearted and gay to fight for a cause they considered just failed to return. It thrills us to think that our soldiers, at present time about to leave for the enemy's country, may never see American soil again, and we bid them Godspeed in their undertaking. The faces are clear and distinct and each figure stands out in bold relief. A touching picture that will interest everybody.

New York's 7th and 71st Regiments.
115 feet.

The start of this film shows the famous 7th Regiment Band beginning to play. The 71st Regiment follows in columns 32 abreast, commanded by Colonel F. V. Greene, of New York. After they have passed the 7th Regiment of New York comes into view and marches by.

10th Pennsylvania Drilling at Manila.
50 feet.

This picture will not alone enthuse Pennsylvanians, but will receive unbounded applause from any audience, no matter where it is shown, owing to the reputation this brave regiment made for itself while in the Philippines. They one and all look every bit the soldier. The late Colonel Hawkins, who was in command of the regiment, was a brave and valiant soldier, and his men deserve all the attention that is being showered on them by their countrymen since their return to the United States. This is by far the most accurate drilling scene in life motion pictures ever made.

Filipino War Dance.
50 feet.

We are all interested in the Philippine Islands, and its unruly inhabitants, and this film in particular will give an idea of how these semi-savages prepare for war. In their scanty costume they go through numerous antics, brandishing their deadly spears and utterly unnatural sounds, dancing all the while. These half-civilized men represent the following of the notorious Aguinaldo, the chief of the revolutionists, but who will finally be subdued by the brave American soldier boys now in the Philippine Islands. You want this film, as a star of all war films.

Naval, Marine and Aquatic Series

Panoramic View of Atlantic City Beach.
100 feet.

This is, without doubt, the only film on the market that shows not less than a thousand persons bathing. It also shows the fresh young man exhibiting his acrobatic feats. The mass of humanity as portrayed in this film proves the undying popularity of this world-famous seaside resort.

Yachting at Atlantic City.
90 feet.

Many of us have participated in a ride on the yachts at Atlantic City, but there has never been a good picture taken thereof, as this has always seemed a difficult picture to obtain. We were successful, however, in getting a perfect picture of a yachting party on their yacht, showing same leaving the pier, in mid-ocean and finally returning, some of them much the worse for the ride. This is also a beautiful water effect.

Atlantic City Boardwalk, Easter Morn.
125 feet.

A beautiful, lively picture of this famous boardwalk, showing thousands of promenaders sunning themselves on Easter Sunday morning.

Atlantic City Life Rescue.
80 feet.

A woman swimmer loses her presence of mind and is carried out with the tide. The Life Guards are called into action, and at the risk of their lives, rescue her and bring her to the shore, where she is resuscitated. Every movement in this subject is

plainly seen and shows the mode of treatment given by the life-savers at Atlantic City to those whom they rescue from the surf. This, by the way, is also an excellent picture of the beach.

Atlantic City Bathers.
125 feet.

An ever-popular subject is the moving picture of the bathers at Atlantic City. We have taken a number of these subjects, all of which took exceedingly well, but this picture is different from any ever taken heretofore. It not alone shows the beach and the bathers, but it also shows a panorama of the boardwalk. In other words, this is a panorama of the beach and boardwalk at Atlantic City, N. J.—an excellent subject.

Battle of Bladders.
100 feet.

Here is an interesting and lively subject. Two men are seen, each on a raft, in mid-stream, fighting with bladders. When one gains a victory over the other they both tumble into the water and scramble about for supremacy. It is not alone interesting, but amusing and exciting.

Grand Naval Review in New York Harbor August 20, 1898.

Of the United States fleet which destroyed the fleet of the Spanish Admiral Cervera at Santiago, Cuba. These were made especially at great expense by special permission of the New York authorities, and they are the grandest naval films ever produced, showing the United States fleet of battle-scarred war ships as they passed in triumphal procession from Tompkinsville, Staten Island, to Grant's Tomb, in Riverside Park, New York City, and back to Staten Island, accompanied by hundreds of gaily-decorated river steamers, excursion boats, tugs, and showing views along North River, of New York and New Jersey. The naval heroes can be seen on their respective ships. None but those engaged in the battles were allowed on board except the United States Cabinet officers and their ladies, who were on board the cruiser New York with Rear Admiral W. T. Sampson, in command of the fleet. The following were the vessels in line:

Cruiser New York.
50 feet.
Rear Admiral W. T. Sampson.
Captain F. E. Chadwick.

Cruiser Brooklyn.
50 feet.
Rear Admiral W. S. Schley.
Captain F. A. Cook.

Battleship Iowa.
50 feet.
Captain Robley Evans.

Battleship Indiana.
50 feet.
Captain H. C. Taplor.

Battleship Massachusetts.
50 feet.
Captain N. J. Higginson.

Battleship Oregon.
50 feet.
Captain C. E. Clark.

Battleship Texas.
50 feet.
Commodore John W. Philip.

Every one should have these great pictures, as they are very popular and will draw big crowds.

Crew of the Battleship Texas.
50 feet.

These are the brave men who did the work and their appearance was hailed with delight. They looked like

fighters, every one of them. We pride ourselves on the brilliancy of our justly named "Superior Films." We are not satisfied ourselves unless the detail is brought out so that every feature and every object is true to life. After the severe test which all our films are made to undergo, we send them out to all parts of the civilized world, assured that only praise for them will be our portion, and we have thousands of testimonials attesting this fact.

U. S. Battleship Indiana.
50 feet.

Another of the grand war ship films, but, like the Cincinnati, lacks motion which interests audiences so much.

The Battleship Maine Leaving U. S. Harbor for Havana.
50 feet.

In this picture you see the battleship Maine with her huge smokestacks and cannon. The crew is seen moving about engaged in their work incident to a war vessel leaving port. The American flag, that emblem of freedom, waves proudly as it catches the breeze. All this and more can be seen in this superior film, which has been pronounced by experts to be the finest and most accurate film of our ill-fated battleship thus far placed on the market. It is absolutely perfect in detail. With this film any theatre, hall or church could be filled to overflowing.

Morning Exercise on Board the U. S. Cruiser Raleigh.
60 feet.

This film shows the navies taking their morning exercise, and from the expression on their faces they appear to thoroughly enjoy themselves. These brave sailors are justly proud of their vessel and its brave commander, and deserve all the attention lavished on them on their return from the Philippines.

Naval Parade on the Delaware River on Monday, May 1st, in Honor of Admiral Dewey.
150 feet.

Here we show the Naval Parade on the Delaware River, Philadelphia, in celebration of Dewey Day, May 1st, 1899. Hundreds of pleasure and tug boats are plainly seen gliding around the United States cruiser Raleigh, and thousands of persons are seen waving their hats as she salutes. Philadelphia City Hall tower is plainly seen in the distance.

Hobson and the Crew of the Merrimac.
50 feet.

Hurrah for Hobson and his brave crew. This hero is worthy of all the homage that has been paid to him, and more. There is only one Hobson. His successful and hazardous undertaking has endeared him to both young and old. On his appearance in the Jubilee parade the multitudes vied with each other to get near him, and many were moved to tears of joy on beholding a man, young as he is, who took his life in his hands for the welfare of his country. All hail to Hobson and his crew! This film is clear and brilliant. The faces are distinct and you cannot fail to recognize and indelibly stamp upon your mind the handsome features of our hero of the navy.

U. S. Dispatch Boat Dolphin.
50 feet.

This is one of the fleetest vessels in our navy, and aside from all her other qualities, is, from an artistic

standpoint, a beauty. A prettier vessel is rarely if ever seen, and she has become one of the favorite vessels in the Navy Department, being often used by the Secretary of the Navy for inspecting purposes. The photographic art is well represented in this film.

Broadsword Exercise on the Battleship Texas.
50 feet.

Our films are made up of uncommon subjects, as you can readily see by the titles and descriptions. This one is a novelty. The men are seen at broadsword exercise, and, although they were called upon in the late war to fight at close quarters, bringing their broadswords into play, yet they are drilled regularly, and are always prepared should the emergency arise. A beautiful picture.

Cleaning and Adjusting the Hotchkiss Revolving Cannon on Battleship Texas.
50 feet.

This is a sight to behold. The film shows in detail how the men clean and fire the immense Hotchkiss gun, a weapon capable of great destruction. When you look at this film you see the tools our sailor boys used to destroy the entire Spanish fleet and enabled us to boast that, though we were not prepared for war, the Yankee is ever equal to the task set before him. This is a most excellent subject.

U. S. Cruiser Raleigh, Returned From Manila.
50 feet.

This film shows the U. S. cruiser Raleigh, which assisted to a great extent in wiping out the entire Spanish fleet at Manila. Her brave captain is also in plain view, and it is a picture that will enthuse any audience. Every one wants to see this trim war vessel, with which Admiral Dewey punished the proud Spaniards. The film is perfect. The figures are clear and distinct in detail and to show it is call for an encore.

Capt. Sigsbee on Deck of the U. S. Battleship Texas.
50 feet.

These pictures were taken by special permit of Captain Charles Dwight Sigsbee, who was commander of our ill-fated battleship Maine at the time of the explosion, and who now commands the U. S. battleship Texas.

The well-known Captain Sigsbee is here shown on the deck of his vessel. No fear need be entertained that any audience will tire of viewing war ships and their commanders, and especially this one, who, after being assigned to the auxiliary cruiser St. Paul, gave a good account of himself and earned the reward of being placed in command of the splendid battleship Texas.

U. S. Monitor Miantonomah Leaving League Island for the War.
50 feet.

In this film can be seen the formidable Miantonomah leaving the greatest navy yard in the world. To see this fighter is to thrill you with the possibilities of what she can do. Patriotism is aroused as the picture is cast upon the screen, and the audience rises to do homage to the most beautiful flag afloat and its powerful protector. Enthusiasm is at its height as America's largest and most powerful monitor sails into view. This is a wonderful and awe-inspiring film.

Launch of the First-Class Battleship Alabama.
50 feet.

Particularly interesting was a war ship at the time when our country was plunged in war with the Spanish Dons, and it is gratifying to the American public to see these monster marine fighters on which so much depends and on which we have placed all our hopes. In this picture is shown our largest and most powerful battleship of the first-class, the Alabama, being launched at Cramps' Shipyard, Philadelphia, May 18, 1898. Words fail to describe the immensity of this wonderful floating fort of steel. It is conceded that the Alabama is without a peer for armament, size and capability. This is a film that will enthuse old and young America, and any one exhibiting it will be in a position to command crowded audiences wherever he appears.

The U. S. Cruiser Raleigh Firing a Salute.
75 feet.

The film is doubly interesting owing to the fact that you see the gun that fired the first shot at the Manila rebels, again fired, but for the purpose of celebrating the anniversary of the defeat of the Spaniards. A beautiful film, full of smoke, effect and activity. This film must be seen to be appreciated.

Manning the Yard Arm on the U. S. Cruiser Raleigh.
60 feet.

This is one of the first life-motion pictures of this feature regularly practiced on board a man-of-war. The men are seen to jump into the rigging and go through certain manœuvres that are interesting to witness. It is an elegant, lively subject.

President McKinley and His Cabinet on the Reviewing Stand, at Fairmount Park, Phila., May 27, 1899.
50 feet.

The Chief Magistrate of the nation is here shown reviewing the soldiers and also the boys from the cruiser Raleigh, who returned from Manila. The film is a beautiful lively subject, full of detail and one that will greatly interest every one who admires the great War President.

Crew of the U. S. Cruiser Raleigh Passing the Grant Monument at Fairmount Park, Philadelphia.
50 feet.

Here is shown the brave crew of the cruiser Raleigh marching in review at the unveiling of General Grant's Monument at Fairmount Park, Philadelphia. Everyone is interested in the men who so ably fought the Spaniards at Manila, directly over their mines in the harbor and under the guns of their forts. They are a brave looking set of men, and this film shows the men just as they appeared.

BOAT RACES.

Columbia in the Lead.
200 feet.

This film shows our own Columbia leading in the race with the Shamrock.

Shamrock Placing Her Topsail.
175 feet.

Shamrock Rounding Sandy Hook Lightship.
100 feet.

Columbia and Shamrock.
100 feet.

Yacht Race.
75 feet.

Yacht Columbia.
50 feet.

Yacht Shamrock.
50 feet.

Boat Race.
50 feet.

This is a grand subject. The effect of the water surrounding the racers is extremely beautiful. The race is exciting and everyone will be pleased with the picture.

RAILROAD AND STREET CAR PANORAMAS

Panorama of Kings County, N. Y.
145 feet.

There are films that never become old, and this is one of them. No more beautiful scenery can be found than in this country, and the high hills and deep valleys are shown with true and startling effect. This film will hold the attention of your audience from start to finish.

Panoramic View of Haverstraw Tunnel, N. Y.
160 feet.

As much as has been said of panoramic views, no picture ever taken of one can compare favorably with this entirely new subject. The roadbed of the New York Central R. R. is clearly shown, winding its way around tall mountains, across bridges and through the famous Haverstraw Tunnel, about one mile in length, and emerging therefrom, rises to an eminence and from this height can be seen in the distance far below in the beautiful valley a sheet of water and surrounding farms so true to nature as to remind one of the country life so much written about in song and story. The curves in the road shoot past like a cannon ball, fired from a big Krupp gun, and you stand amazed at the ingenuity of the master mind who invented the apparatus for reproducing nature so true and lifelike. A film like this one is a whole show in itself, and anyone exhibiting it must be prepared to repeat it again and again.

New Passing Train Scene.
55 feet.

If you want a film that will enthuse your audience buy this one. It represents the Philadelphia, Washington & Long Branch Express coming toward you and the Continental Limited receding. It is not alone the fastest train scene thus far produced, but the scenery is the most beautiful and picturesque of any landscape film ever made in life motion. After the first train has passed the audience will witness a hairbreadth escape of a man and a boy, who did not notice the train coming from the opposite direction until it was almost upon them. They were so frightened at the occurrence that it took some minutes to recover from the shock. By an unforeseen lucky accident, we are enabled to produce a picture that may never again be brought forth in its entirety. If you want a winner for repeated encores, get this one.

Collecting the King's Mail.
50 feet.

This picture shows how they collect the mail in England. We see an English train approaching at full speed, probably about 600 miles an hour, and collects the mail without stopping. The novelty of this film is that you see a thorough English train, with its compartments, as you have seen it described, and the landscape itself is pleasing to the eye. Decidedly novel.

Woodside Park Trolley Panorama.
50 feet.

This is a familiar scene to every Philadelphian. Woodside Park, a new pleasure ground adjacent to Fairmount, proved a paying investment to its promoters. It is a most beautiful part of the country, and well worth seeing. This production is true in every sense, and is conceded to be the best of its kind ever produced. It is clear and brilliant and sure to please everybody.

Panorama of Schellen Gorge of Switzerland.

This is one of the most beautiful panoramic views in life-motion pictures yet made. It not alone shows the famous Schellen Gorge of Switzerland, but shows the Alps Mountains and Devil's and Napoleon's bridge crossing the gorge. This is an interesting and pleasing subject.

Brooklyn Bridge.
200 feet.

This picture shows the entire Brooklyn Bridge from end to end. The car from which the picture was taken started from the Brooklyn end and lands in the depot in New York. This picture was taken on Dewey Day, when thousands of persons were on the bridge. This is the only film on the market that shows the bridge from one end to the other. One of the interesting features of this marvelous picture is the winding in and out of the car tracks in the New York depot.

Panorama of Market Street, San Francisco.
600 feet.

This beautiful film shows the Market street of San Francisco in its entire length, beginning at the Mission and ending at the Ferry building. This picture was taken shortly before the earthquake, and is so much more interesting, as it shows the city in its original state. The film is very lively, as passing automobiles, thousands of people and hundreds of wagons cross the path of the electric car which carried our camera. The film is clear, sharp and distinct and will be appreciated wherever exhibited. (This film can be had in any length from 200 feet up.)

A Trip Up Broadway.
150 feet.

This picture was taken from the front end of a trolley car, starting from Grace Church, proceeding up Broadway, around Dead Man's Curve, Union Square, across Madison Square, through the theatre district and Herald Square, ending at Long Acre Square. One of the features of this picture is the famous Times Building, which can be seen for half a mile directly in the centre, towering above everything else.

Along the Shore Line of Lake Washington.
200 feet.

This film was taken about five miles from Seattle. This part of the

railroad is notorious, beause it was here that the famous bandit, Tracy, made his headquarters while murdering and robbing. He was chased many and many times by an army of officers and pursued for several weeks. The picture shows Taylors' saw-mill, where Tracy forced the proprietress to cook him a meal. After having partaken of the same he stole a horse from the barn and drove down to the station, which is to be seen on the left of the picture. Tracy, as will be remembered, committed suicide when captured.

The film is clear, sharp and distinct and shows a beautiful railroad panorama.

FIRE SCENES

LIFE OF AN AMERICAN FIREMAN,

420 feet.

This beautiful subject, so dear to the life of every American man, woman and child, will create enthusiasm unbounded and an encore will positively result from the exhibition thereof. The picture is made in 10 scenes, showing the Fireman's dream, the view of a Fire Alarm Box, the interior of sleeping quarters of the brave fire laddies, the interior of the engine house, the apparatus leaving the house, the fire run and the arrival at the fire and the rescue of women and innocent children, etc., etc.

No more touching scene could be enacted than this, and none is more ready to do homage to the Firemen than the American who justly places the value on life above riches. Unlike any other position in the City Government's service, the firemen are considered in a class wholly by themselves. Great latitude is allowed them, and where one is seen, especially in a crowded building, no matter where, one feels that he is protected and that the danger has been reduced to a minimum.

Note the fireman dozing in his armchair in the fire house, and one sees the dream depicted on the wall over his head. He dreams that his wife and child are probably in danger, and in fancy he sees his wife placing the child in its crib for the night. Disturbed by the dream, he awakens and paces the floor nervously until an alarm is sounded and the scene changes to the sleeping quarters of the men. They jump out of their cots, hastily don some of their clothing and slide down the pole erected in the centre of the room and which leads to the main floor below. Meanwhile the horses bound out of their stalls, place themselves in front of the apparatus and are secured there to by the men who have reached the ground. The doors are opened and out they dash at breakneck speed, threatening danger to whoever may place himself in their way.

Then note the fire run, the greatest ever yet produced. One after another they dash by with almost lightning rapidity, until the very earth trembles with vibration from the iron hoofs of the grand horses, who appear to know that they are on an errand of mercy.

They arrive at the fire, and immediately is seen the hook and ladder being placed in position, the firemen mounting the ladder, carrying the hose with which they finally extinguish the blaze, but not before they rescue several inmates of the burning dwelling, including a number of children. No more realistic picture could be imagined or offered to the public, who, without exception, praise the heroic efforts of the fire fighters, and applaud again and again. No picture show is complete without one of these marvelous life motion headliners.

Pittsburg, Pa., Fire Department,

50 feet.

This picture was taken on a bright, sunshiny day, and is beautifully sharp. It shows six of the fire apparatus used in Pittsburg, Pa., including those that are drawn by three horses abreast, they are about to dash off the screen into the midst of the people. Very fine.

Going to the Fire and the Rescue.

225 feet.

This is a new film, and it is safe to assume that it is an only one of its kind ever made. When the alarm is given the horses are seen to run from their stalls and place themselves in their accustomed places at the wagons. The harness is adjusted, the firemen jump on and they dash out of the fire house and down the street. The picture changes and the entire apparatus is seen coming at full gallop toward the audience down a long lane. The picture again changes and the fire laddies are again seen rescuing women and children from a burning building, after which, in another change of the picture, they are seen to arrive at the fire house, unharness the horses and back the apparatus into the house. This film is animated throughout and the photography is perfect. This is an extraordinary picture of an interesting subject.

Fire in New York's Bowery.

200 feet.

This is one of the best fire films we ever put on the market. It shows not only the Bowery, but also one of the fastest fire runs and the most thrilling rescues ever undertaken by a fire department. The film is full of life throughout; clear, sharp and distinct. An excellent subject for every show.

(See our special illustrated catalogue.)

DANCES

The New Serpentine and Fire Dance

120 feet.

This film is a decided novelty. L'Argentine, the famous fire dancer, is seen battling with the flames, which finally devour her. She fights hard, however, to maintain her supremacy, during which time the most gorgeous effects are obtained on the screen. This film is furnished in colors when so ordered for an additional sum of $7.50. We furnish it plain, however, when not otherwise ordered. Gorgeous.

Old Maid's Ballet Dance.

50 feet.

An excruciatingly funny picture, showing a typical old maid trying to dance as they do in the ballet. In her effort to kick high she falls heavily to the floor. On rising she limps off in a painful manner. This is a good one.

Lady Contortionist.
50 feet.

Here is shown Mlle. De La Roy, the well-known dancer, who has a native reputation. The lady seems to be double-jointed, as she twists herself in every conceivable shape. This film shows the dancer doing her great slipt act. A very warm subject.

Fatima, Couchee Dancer.
75 feet.

Here we show the great and only "Fatima," the world's most wonderful Couchee Dancer. This mode of dancing is extremely popular in the Eastern countries, and requires much practice and great skill to control and move the muscles of the body at will. This picture shows her in all her glory. We have this film in three different lengths, 50 feet, 75 feet and 100 feet.

French Can-Can.
50 feet.

You are not often afforded the privilege of viewing a real French can-can and this film is therefore bound to score a success. Mlle. Fraidora, the celebrated French can-can dancer, is shown in all her glory dancing her favorite dance as only she can do it. And it is not necessary to go into detail as all who have seen her pronounce her to be an artist in her line. Take this film with you to please the bald-heads. Very warm.

Mexican Dance.
50 feet.

Another well-known dancer with a national reputation is Mlle. Rodriquez, in full costume, doing the Mexican dance, which is in itself, very pretty, but to which she adds her graceful movements and personal charm. You want this film; it's a winner.

Wing Dance.
50 feet.

The famous Hale Sisters are shown in this film, true to life, doing the wing dance. Any one ever having seen these dancers will admit of their cleverness and ability to amuse an audience for an hour. A brilliant subject.

French Couchee Dance.
50 feet.

Hot stuff. Here's a film for the million. Show this one and we question if you have a chance to show another the same evening. Everybody likes this one. Very spicy.

Irish Reel.
50 feet.

This film will appeal to the sons and daughters of the Emerald Isle where the great Daniel O'Connell first saw the light of day. You rarely see a real Irish reel and you stamp your foot to the time of the music, which should be played when this film is on the screen, and many of your audience if allowed would willingly take part. Biddy Murphy and Mickey Roach have an exciting finish. There are quite a number of persons in this dance. Full of motion.

Irish Couple Dancing Breakdown.
50 feet.

Moriarity and his "ould woman" in it. To the tune of the bagpipes they are dancing a real old Irish breakdown, and are evidently enjoying themselves. This is one of the films that will appeal to our Celtic brothers and sisters.

Chinese Dance.
50 feet.

A decided hit. Who ever saw a Chinese dance? Very few of us. If you buy this film you will have something to overwhelm your competitors with. It brings to mind the dainty and delicious "chop sooye" and "yock-a-mai" served in the Chinese restaurants. See this dance, "hit the pipe," eat a dish of that Chinese mixture and in their language of the street you will be a Chinaman, "for fair." The dance is comical in the extreme. John Chinaman calls on his friend, Half Lung, and tells him a funny story. They enjoy it so much together that it starts them dancing in real Chinese fashion. Very funny.

Quaker Dance.
50 feet.

A Quaker and his dame are seen in their own peculiar style. They are dressed in the usual Quaker garb —Broadbrim and wife appear to enjoy themselves. This is a subject you don't see every day.

Scotch Highland Fling.
50 feet.

Here is a novelty, and one to amuse any one. Dances are always encored, and this one is bound to get its share of applause. As far as we know this is the only film made of a Scotch Highland fling, and will prove a star picture in any show.

Sailors' Hornpipe.
50 feet.

Another lively and interesting subject is the Sailors' Hornpipe. This picture is full of life and action, and depicts a sailor laddie at his best. It is clear, sharp and distinct in detail.

Three Bell Sisters in a Fancy Dance
50 feet.

This popular trio, well known to the public, are seen indulging in a fancy dance. Their action is fine, and one has only to see them to pronounce them artists of the first class. A very pretty picture.

New Umbrella Dance.
50 feet.

This is a dainty subject, full of vim, where is seen a man and woman dancing in gaudy attire, and each one carrying a fancy umbrella. Their movements are very graceful and artistic, and they charm their audiences. Full of motion and the detail is perfect.

Dance Around the Moon.
50 feet.

This is a real novelty. A child beautifully clad is seen dancing around the moon. At times she disappears from view, but the moon continues to revolve and the pretty little dancer again appears, this time with her feet in the air, and slowly descends until she again dances before the audience as when she started. It will puzzle you to try to discover how this is done.

New Couchee-Couchee.
50 feet.

This is a warm subject that will please the "sporty" boys. It will also amuse a great many who have heard of the couchee-couchee, but who have never seen it danced as it should be. This is the real, unadulterated article.

Buck Dance.
50 feet.

Here are seen a number of "smokes" dancing for their favorite "watermelion," and they pound the floor with their cinderellas to beat the band. The luscious fruit is held by one of their number in plain view and they finally stop dancing and engage in a tussle to see who can obtain the green fruit and devour it. Very lively and funny.

Teaching Ballet Dancing.
50 feet.

This film shows a French master teaching two fairy-like pupils the ballet dance. They do some pretty steps, but the most interesting part of the picture is the scanty apparel of his pupils.

Egyptian Sword Dance.
50 feet.

Two Egyptians are here seen dancing what is known in their country as a sword dance. It requires lively action on the part of both to avoid being struck, for although it is a dance, they make ugly lunges at each other, which might prove fatal were they to land. Very good and very exciting.

Tyrolienne Dance.
50 feet.

Two pretty girls indulge in their native dance. Very pretty.

Spanish Dance.
60 feet.

Showing an artistic fancy dance by a celebrated Spanish artist. Very graceful and brilliant.

New Lipman Dance.
50 feet.

This is a most lively picture and a very popular subject. A man and a woman are seen dancing a number of fancy figures, and, after a turn or two, she suddenly leaps on the table, presenting her dainty foot, which he kisses. He appears to enjoy the act, for he chucks her under the chin and repeats the operation. An excellent film; full of life.

L'Argentine Mirror Dance.
70 feet.

L'Argentine Butterfly Dance.
50 feet.

L'Argentine Silver Dance.
50 feet.

Buck and Wing Dance.
50 feet.

Waltz Clog Dance.
50 feet.

Odetta, Chinese Dance.
50 feet.

Odetta, Spanish Dance.
50 feet.

Odetta, Rope Dance No. 1.
50 feet.

Odetta, Rope Dance No. 2.
50 feet.

These dances are performed by the celebrated dansuese, "Odetta."

Essence of Old Virginia.
50 feet.

Old Darkey Dancing.
50 feet.

Dancing Skeleton.
40 feet.

Here is a good one. The skeleton dances around intact for awhile, after which certain bones take flight and float in the air for a while, when they again attach themselves to the skeleton frame, continually in motion.

Prize Fights and Wrestling

Reproduction of Corbett-McGovern Fight.
1200 feet.

The last fight between these little giants was fought at San Francisco, March 31, 1903. Interest was centered in this fight because of the reputation of McGovern, who was popularly known as "Terrible Teddy," and who was only defeated by Corbett once before. They met again in order to settle beyond a doubt which was the master. Corbett proved again that he was the champion. The pictures are true to life, and figures, being large, the fighters are easily discerned, and they fight from the time the gong sounds until the finish, when McGovern is counted out. We have endeavored to make these fight films as accurate as possible and have even introduced into the pictures the dispute which arose between the fighters and their seconds prior to the fight. We will sell six of the principal rounds, containing about seven hundred feet, if desired, and in the set of six we include the first and last, or knockout, rounds, the four others being the most interesting.

Impersonation of the Fitzsimmons-O'Brien Fight.
1800 feet.

The greatest pugilistic contest ever witnessed. Films the clearest ever made. We sell the full 13 rounds, including knockout. The six best rounds, 900 feet, $175.

Reproduction of the Nelson-Britt Fight.
700 feet.

The best six rounds.

The Only Original Fitzsimmons-Ruhlin Fight.

Complete in six rounds, including training pictures.

About 1000 feet.

Needless to say, this is the finest fight film ever taken. Even though the pictures were taken at enormous expense, the price of the films is within reach of all exhibitors. The greatest money maker.

Nelson-McGovern Fight, 1906.

Complete in six rounds.

800 feet.

Read what Terry McGovern and his manager, Joe Humphreys, have to say about this film:

"This film, showing every blow delivered by me in the Nelson-McGovern fight at Philadelphia on March 14, 1906, is the finest fight picture I ever saw taken of myself.

"Yours truly,
"Terry McGovern."

"The film showing Terry McGovern in his fight with Nelson is certainly the most realistic fight film that ever yet has been produced.

"Joe Humphreys."

Reproduction of the Jeffries-Fitzsimmons Fight in 1902 in Eight Rounds, Showing the Knockout.

Full length about 834 feet. $91.85.

It is acknowledged that our Prize-fight films are perfect in detail. The figures are large, faces easily discerned and spirited fighting is seen throughout. These are "Feature Films."

Reproductions of Prize Fights Between

Corbett-Fitzsimmons, 14 Rounds.
About 1700 feet.

Sharkey-McCoy, 10 Rounds.
About 1000 feet.

Dixon-McGovern, Rounds.
About 1000 feet.

Maher-McCoy, Rounds.
About 1000 feet.

Jeffries-Fitzsimmons, 11 Rounds.
About 1700 feet.

McGovern-Palmer, Rounds.
About 800 feet.

Roeber-Olsen Wrestling Match.
275 feet.

Showing a spirited and aggressive wrestling match reproduced by counterparts of these two giants of muscle. This is so exciting that the audience is moved to cry quit. We have the only reproduction of this marvelous wrestling match.

Jeffries-Sharkey, 25 Rounds.
Each round about 150 feet.

Jeffries-Corbett, 23 Rounds.
Each round about 150 feet.

Reproduction of the Gans-Nelson Fight.
1250 feet.

This is the greatest fight of the age between a white man and a colored man. Our film shows ten selected rounds, including the first and the last, the 42d, in which the foul blow is plainly shown, which Nelson delivered to his superior opponent. This is the fight the country is talking about.

Reproduction of Burns-Palmer Fight.
London, England, Feb. 10, 1908
600 feet.

The Original Prize Fight Between

Corbett-McCoy, 6 Rounds.
1000 feet and training pictures.

THE SAN FRANCISCO EARTHQUAKE

We have the following Original Films of the San Francisco Disaster:

SET NO. I—	No.	1 Refugees in Jefferson Square. Part A	145 ft.
		Refugees in Jefferson Square. Part B	145 "
	"	2 Panorama of Nob Hill	67 "
	"	3 Panorama of Mission Street	101 "
	"	4 Panorama from Grand Avenue	155 "
	"	5 Panorama, Market St., from U. S. Mint	86 "
SET NO II—	No.	6 Pan. from Nob Hill	120 ft.
	"	7 " of Chinatown	70 "
	"	8 " St. Francis Hotel	70 "
	"	9 Thieves in Camp, golden Gate Park	70 "
	"	10 Refugees in Golden Gate Park	155 "
	"	11 Fun among the Refugees	75 "
SET NO. III—	"	12 Pan. San Francisco in Fire and Smoke	200 "
	"	13 First Trolley after the Earthquake	95 "
	"	14 Doomed City, showing Falling Walls and Houses	145 "
	"	15 Refugees on Market Street	145 "
	"	16 Water-Front Refugees Leaving San Francisco	100 "
	"	17 Arrival of Refugees at Oakland	135 "
SET NO. IV—	"	18 Feeding Chinese	45 "
	"	19 Pan. from Telegraph Hill	90 "
	"	20 Effect of Earthquake	80 "
	"	21 Pan. of Market Street before the Fire	400 "
	"	22 Going to the Fire, showing Chief Sullivan, who was killed during the Earthquake	120 "

We guarantee every Film to be Original; taken at the scene of the Great Disaster.

Over The Midland Terminal Railroad
THROUGH CRIPPLE CREEK DISTRICT

LENGTH, 360 FEET PRICE, $39.60

This Film shows a beautiful train ride. The scenery is vivid throughout. Our panorama shows all the important mines and cities. On our right we see boys skating while in the background we see Independence, the City where Harry Orchard blew up the fourteen nonunion miners.

Far in the distance many miles away we see the mountain range of Sangre De Cresto.

The trains go still further through a beautiful mountain region. We see the towns of Elton and Anaconda and many others.

This is an exceedingly good railroad panorama and is highly interesting from start to finish.

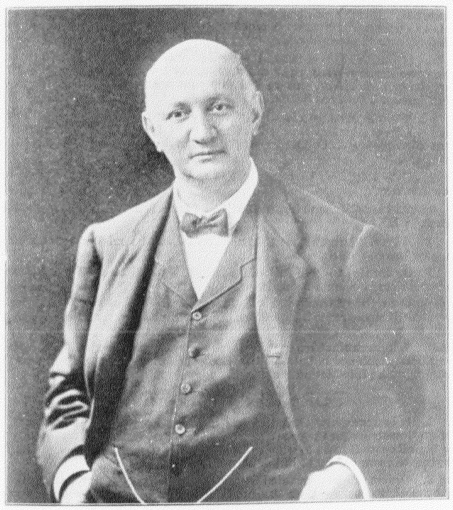
Through "Yellowstone Park"

LENGTH, 145 FEET PRICE, $15.65

This is a film of rare beauty. It begins with a panoramic view of the "Mammoth Hot Springs," passing to the "Devil Fire Hole." We have a panoramic view of the "Yellowstone Falls" (305 feet high) and of "The Canyon" (1200 feet deep). Next we get "A close view of the falls" pass on to the "Giant Geyser Crater," a most beautiful sight. Senator Miles of Montana "Feeding the Elk" and "A Herd of Buffalos" finish this excellent film. And all this is only 145 feet.

1908

Machine Catalogue



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